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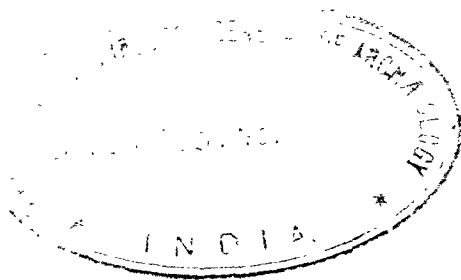
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*FICTILE IVORY CASTS IN THE
SOUTH KENSINGTON MUSEUM.*

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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

A
DESCRIPTIVE CATALOGUE

OF THE
FICTILE IVORIES

IN THE
SOUTH KENSINGTON MUSEUM.

*With an Account of the Continental Collections of Classical and
Mediæval Ivories.*

BY
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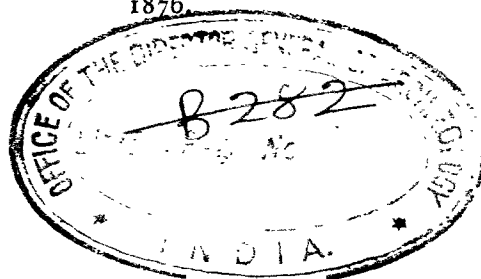


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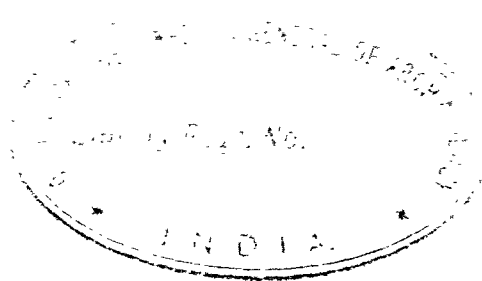
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P R E F A C E.



THE object of this volume is twofold: firstly, to give descriptions of the collection of fictile ivories, numbering nearly a thousand, in the South Kensington Museum; and, secondly, to give an account of the Continental collections of classical and mediæval ivories, in order to direct attention to the specimens of which it would be desirable to obtain fictile copies for the Museum.

First. The value of a collection of fictile mediæval ivories can hardly be over stated, as affording examples of art work during many centuries in which we are destitute of sculptured and to a great extent also of analogous pictorial representations: especially is this the case with the very numerous examples, ranging from the classical period to the eleventh and twelfth centuries. The admirable memoir by Sir Digby Wyatt on ivory carvings delivered at the annual meeting of the Arundel Society on the 29th June 1855, published by that Society, and the equally excellent introduction by Mr. Maskell to the Catalogue of Original Ivories in the South Kensington Museum, published in 1872, to which the present volume may be considered as a supplement, renders it unnecessary in the present work to enter at any great length on the history and appliances of ivory carvings during the Middle Ages.

The exhibition of the splendid Fényvály Collection of carved ivories by Count Pulszky, at the Rooms of the Archæological Institute of London in 1853, may be said to have given the first impulse to the study of such objects in this country. This collection (of many of the most interesting specimens of which facsimiles are contained in the South Kensington Museum)

was subsequently sold to Mr. Mayer, and by him was most liberally presented to the Liverpool Museum.

As a great number of the fictile ivories in the collection have been cast from moulds made from the original ivories by Mr. Nesbitt and myself, a description of the very simple operation by which they were made may be deemed useful. At first gutta-percha was alone used, but as it was found that after being softened in hot water it hardened again too rapidly to allow a large ivory to be properly pressed, it was considered advisable to mix a certain quantity of wax with the gutta-percha, which caused it to retain its softness for a longer period. The prepared gutta-percha is then to be placed in hot water (which must not be allowed to boil), and when it has become as soft as putty it is to be moulded by the hand into a flattened plate rather larger than the ivory to be moulded. The face of the ivory must be wetted with clear cold water, or better still, must be washed over with soft soap applied with a camel's hair brush, and whilst wet the gutta-percha is to be placed upon it and pressed by the thumb carefully so as to force the gutta-percha into all the deeper cut parts of the ivory. It is then allowed to harden and cool, and must then be lifted with great care from the ivory. Of course this is a delicate operation with old or deeply cut ivories, but it is very rare indeed that any injury has happened to the latter, as the wax in the composition allows a small amount of elasticity. With under-cut ivories, the under-cut parts must be guarded and the plaster cast when made from the gutta-percha mould must be under-cut by hand to represent the original; but it is better to use gelatine to make the moulds from under-cut ivories. When travelling abroad I have generally carried with me a small apparatus used in nurseries, called an *Ætna*, in which a sufficient quantity of gutta-percha may be warmed in hot water by burning a table spoonful of spirits of wine in the trough at the bottom of the instrument. Should the first quantity of gutta-percha warmed not be sufficient for the ivory another quantity may be

applied to the uncovered parts, taking care to press it closely up to the portion already manipulated.

On being removed from the ivory the mould is ready to receive the fluid plaster of Paris of the finest quality for the cast, but when a number of copies are required it has been found advisable to have an electrotpe made of the mould so that every subsequent cast may be as fresh as the one first made.

In order to give the casts a greater similarity to ivory, as well as to harden the surface of the casts, they are dipped in warm fluid stearine.

In this manner a considerable number, both of moulds and electrotpe moulds, were accumulated by Messieurs Alexander Nesbitt, A. W. Franks, and myself, which were in 1855 transferred to the Arundel Society, by whom copies of the casts were published at a very moderate price, accompanied by an extremely interesting dissertation on ivory carvings by Sir Digby Wyatt.

The beauty of the casts made from these moulds has been universally acknowledged. They were made with the finest plaster of Paris by the late Messrs. Franchi, whose business has been transferred to Messrs. Elkington, from whom not only the Arundel Society's series but also nearly the whole of the specimens described in this catalogue may be obtained. When properly made, and carefully coloured by hand from the originals, (the stearined surface allowing the application of common water colours), it is next to impossible to distinguish one of these casts from the original. I have treated my own copy of the great British Museum Archangel in this manner, and the late Dr. Waagen, one of the most consummate judges of ancient art, could scarcely believe that my specimen was not an original ivory, and the late Count Pulzky was surprised to see in my collection what he considered to be one of his own specimens belonging to the Főjėrvary Museum, which I had in like manner coloured up to the original.

Hence the extreme value of the collection, replete as it is with information both artistic and antiquarian, cannot be doubted and need not be dwelt upon at any great length. The fact,

however, that at least half of the objects described in this work are of a date previous to the thirteenth century, and that a very large proportion of the whole is of a religious character, renders it evident that a very important addition is made by ivory carvings to the study of Christian Iconography. Those who have studied Mrs. Jameſon's admirable History of Our Lord and her other works, or the more recently published "*L'Évangile: Études Iconographiques et Archéologiques*," by De Fleury (2 vols. 4to. 1874. Tours), will have perceived how few illustrations have been derived from this claſs of art works, whilst the elaborate index which has been prepared of the preſent volume will afford eaſy means of reference to any ſpecial ſubject of Biblical hiſtory, ſhowing the various treatments which it has received at different periods in different countries, and with different theological and doctrinal feelings.

Second. The writer of this catalogue has thought it a neceſſary portion of his taſk to inſpect all the great Continental muſeums containing collections of carved ivories, firſt, with the view to learn the extent and nature of their contents, and, ſecondly, with the view of pointing out by careful deſcription, the moſt important pieces of which it would be deſirable to obtain copies.

Thanks to the liberal ſyſtem adopted by ſeveral of the great muſeums¹ of eſta bliſhing a manufactory of plaſter facſimiles of ſculptured works in connexion with the art muſeum, many of the moſt valuable objects in them may now be obtained at a moderate coſt, but there are other collections of which facſimiles are not ſo eaſily obtained. Exceptional circumſtances, hardly likely to recur, have allowed ſome of theſe (amongſt which the Chriſtian Muſeum of the Vatican muſt eſpecially be mentioned)

¹ The Kunſt Kammer of Berlin, the National Bavarian Muſeum at Munich, and the Romano-Germanic Muſeum of Mayence are here more eſpecially alluded to. The caſts pro-

duced at the laſt named eſta bliſhment, under the direction of Dr. Lindenſchmidt, are perfect maſterpieces of art, being coloured to imitate the originals in metal or other material.

to be opened and moulds made from portion of their contents, but many still remain of great interest of which it is desirable to obtain either casts or photographs.¹

In connexion with the collections of original ivories a few words will not be out of place with reference to the existence of modern antiques, of which it is undoubted that there are numbers in existence, and by which inexperienced amateurs have been victimised to a considerable extent. Thus during the last year a copy of the Milan *fitula* made by an ignorant artist has been brought to this country, and Dr. Keller, of Zurich, has informed the writer hereof that at Giefflingen, Wurtemberg, between Ulm and Stutgard, there is a constant manufacture of modern antiques of all kinds of ivory, wood, and metal productions carried on. Other instances are recorded by Mr. Maskell in the Appendix to his volume on the South Kensington Ivories, p. 187.

Great care is, however, requisite in deciding upon the genuineness of an ivory carving assumed to be of classical or mediæval date. Thus the grand pair of tablets sculptured with the figures of *Æsculapius* and *Hygeia* were suspected by Italian antiquaries of the last century to be *quattro-cento* imitations, but Mr. George Scharf (*Notes of Sculpture in the Manchester Exhibition of 1857*, p. 6) has given an excellent reason for their true classical date, which has been partially confirmed by Dr. Keller's discovery, in a neglected cabinet of antiquities near Sion, of a little tablet of classical workmanship with the same subjects, a cast of which is described in this Catalogue, No. 17, p. 5.

M. Didron, *Annales Archéolog.*, vol. 18, p. 307, does not hesitate to affirm that the two plaques of ivory in the Berlin Museum (described in this Catalogue, pp. 46, 47), representing the Virgin holding the Infant Christ and Christ seated between SS. Peter and Paul, "*font d'une authenticité contestable*," and to these he adds the two great book covers of the Paris Library,

¹ The student of early art must not fail to examine the extremely valuable and numerous collections of photographs of art treasures accumulated in the Fine Art Library of the South Kensington Museum.

which represent, in an extremely rude manner, the same subjects in their centres, whilst the smaller groups surrounding the latter, “déroutent les règles et les habitudes de l’ancienne iconographie Chrétienne.” He adds that hence Le Normant was led to regard the Christ in the Paris piece as St. Matthew, whilst the Berlin Christ, although giving the benediction in the Byzantine manner, is seated on a Roman chair (possibly of copper, like that of Dagobert), instead of a Byzantine throne, which is always of “orfèvrerie tout couverte de perles et à montants droite,” but here the chair is entirely Roman and not Byzantine.

He further objects that among the paintings of Sta. Sophia at Constantinople there is a head which bears great resemblance to this head of Christ, but it is that of the Prophet Jeremiah, whilst the Christ of the Sta. Sophia resembles the fine figures of Christ, especially such as that of the ivory of Romanus: and also that representations of the sun and moon weeping occur constantly in the scene of the crucifixion, but not so early as the sixth century, and certainly not in such a scene as this of Christ seated in Paradise in glory, where there is neither sun nor moon since Christ is Himself the light thereof (Apocalypse, xxi. 22).

M. Didron further considers as a small, but even more decisive, proof of the falsehood of this Berlin piece the large letter O on the lower margin of the ivory, of which no trace occurs in the Paris piece. He admits that he is unable to derive its signification, but having found an eight-rayed sun¹ at the foot of the cast of the Bodleian Byzantine ivory of Christ seated (*see* descriptions *post*, p. 90), giving the blessing in the Latin manner on the cover of the Codex Ebnerianus, he asserts that this form of the star is “comme tous ceux qu’on a faits au xv^e siècle,” and hence that its appearance on a Byzantine sculpture of the twelfth century must be a proof of forgery. “Encore un ivoire déniché, encore un ivoire faux du moins à mon avis ;” “et

¹ This is one of the five metal stars forming part of the silver binding of the Codex by Herr Ebner!

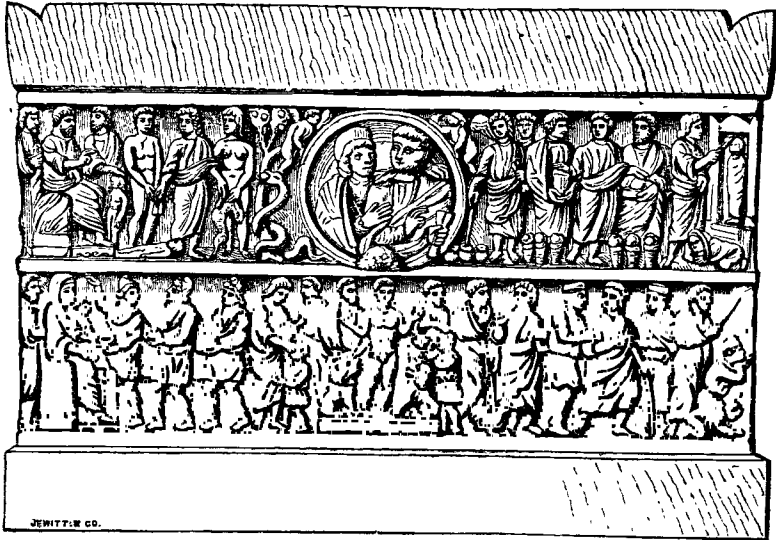
qu'on decouvrirait prochainement des ivoires aux étoiles et des ivoires aux comètes puisque la Bodléienne d'Oxford et le Musée de Berlin en possédaient déjà au soleil et à la lune !! ”

M. Didron also doubts the authenticity of the Berlin ivories representing the Crucifixion (*post*, p. 96), the Ascension (*post*, p. 95), and the Day of Pentecost (*post*, p. 90), forming part of the seventh class in the Arundel Society's Catalogue of Casts (p. 41); also a Baptism (*post*, p. 106) placed in the fourth class (p. 37), asserting also that the two ivories in the Berlin Museum (*post*, p. 71) placed at the head of the seventh class (p. 41), representing the history of Joseph, are certainly false; and, lastly, affirming that the ivory of Otho and Theophania in the Museum of the Hotel Cluny (figured in *Les Arts Somptuaires*, and described *post*, p. 397) is “aussi faux,” *Ann. Arch.*, vol. 20, p. 64.

This wholesale denunciation of the Berlin pieces by M. Didron, who would seem to have had a special national prejudice against the Berlin ivories, appears to the writer hereof unjustifiable, although it must be confessed that the particular pieces objected to possess very unusual characteristics, as is also the case with the pax representing the Decapitation of St. John, and the great casket with the figure of Christ ascending to Heaven in the centre of the top, also in the Kunst Kammer at Berlin.¹

¹ Mr. Didron has been misled by the Arundel Catalogue, p. 37, as to the piece with the Baptism of Christ, with the river Jordan personified, which is stated therein to be in the Kunst Kammer, Berlin, but of which the

original cast was in reality obtained by the Crystal Palace Company at Paris from M. Micheli; it is described in this Catalogue under No. 106, and referred to the 9th century.



The great sarcophagus of the Museum of St. John Lateran, Rome, 4th century, with various groups illustrating the Creation of Man and Woman by the Trinity (?), the Temptation, the miracle of the Marriage of Cana, the Multiplication of the Loaves, the Raising of Lazarus, the Offering of the Magi, Christ healing the Blind, Daniel in the Lions' Den, St. Peter and the Cock, St. Peter seized by the Jews, and Moses striking the Rock; the Jews being distinguished by their flat-topped caps.

Introduced in order to show the identical treatment of these scenes by the early sculptors of stone and ivory. Compare especially the description of the British Museum ivories on p. 44 *post.*



CATALOGUE OF FICTILE IVORY CASTS
IN THE
SOUTH KENSINGTON MUSEUM COLLECTIONS.

* * *The numbers at the head of these descriptions are those of the Register in the Museum. The consecutive numbers that follow are used for the author's convenience.*

SECTION I.—CLASSICAL IVORIES.

'73. 1.



TABLET. Diana. Etruscan. Original in the Fejérváry Coll., Mayer Museum, Liverpool. $1\frac{1}{8}$ in. by 4 in.

This tablet, which formed part of the front of a casket of bone, spiritedly represents Diana in the act of catching the Moenalian stag, the neck of which is grasped by the right arm, and one of the ears by the left hand of the goddess. In very low relief. (1.)

'73. 2.

BORDER, a portion. Etruscan. Original in the British Museum. 1 in. by 4 in.

This is part of an ornamental border, of Etruscan work, representing two male persons lying at full length in the act of energetic disputation; carved in very low relief. (2.)

'73. 3.

SCENT BOX, a fragment. Classical. 1st to 4th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. $1\frac{5}{8}$ in. by $1\frac{1}{4}$ in.

This is a fragment of a cylindrical scent box, with a spirited relief representing Silenus seated on the ground looking backwards, and holding a bunch of grapes in his extended right hand. We are informed by Pulszky that similar boxes with Bacchic and other reliefs, found at Pompeii, are contained in the Museum at Naples. (3.)

'73. 4.

BOX, a fragment. Roman. 1st to 4th century. Original in the British Museum. $1\frac{7}{8}$ in. by $1\frac{1}{4}$ in.

This is a fragment of a cylindrical box with a relief, representing a very robust but active cupid playing upon two lutes, with wings extended. (4.)

'73. 5.

PIAQUE. Etruscan. Original in the British Museum. $2\frac{1}{4}$ in. by 1 in.

A female figure standing erect, with the left hand raised to the side of the head, the right hand resting on the hip. Long flowing hair, long drapery hanging in straight folds, with the left leg crossed over the right. (5.)

'73. 6, 6a.

TESSERA, used as an admission ticket to a seat in a theatre or amphitheatre. Circular. Roman. 1st to 4th century. Original in the British Museum. Diam. $1\frac{3}{8}$ in.

On one side is carved, in considerable relief, two excellent figures of a youth standing beside a maiden seated, holding a lute. On the reverse (No. 6a) are inscribed VI · MOYCAI Θ S[—] (6, 6a.)

'73. 7.

TESSERA, used as an admission ticket to a seat in a theatre or amphitheatre. Circular. Roman. 1st to 4th century. Original in the British Museum. Diam. $1\frac{1}{8}$ in.

On the front is well carved the side face of a head of an aged man, with long beard, and with a band round the head. (7.)

'73. 8.

TESSERA, used as an admission ticket to a seat in a theatre or amphitheatre. Circular. Roman. 1st to 4th century. Original in the British Museum. Diam. $1\frac{1}{8}$ in.

On the front is rudely carved the strongly-marked side face of a middle-aged beardless man, with the hair combed backwards. (8.)

'73. 9.

TESSERA, used as an admission ticket to a seat in a theatre or amphitheatre. Circular. Roman. 1st to 4th century. Original in the British Museum. Diam. $1\frac{1}{8}$ in.

The front carved with a hand having the thumb and first and second fingers extending, the third and fourth shut. (9.)

'73. 10.

TESSERA, used as an admission ticket to a seat in a theatre or amphitheatre. Circular. Roman. 1st to 4th century. Original in the British Museum. Diam. $1\frac{1}{8}$ in.

The front carved with a representation of a prawn. (10.)

'73. 11.

TABLET. Cupid as the Genius of Death. Classical. 3rd or 4th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. $2\frac{3}{4}$ in. by 2 in.

A tablet with a rudely-carved relief of Cupid as the Genius of Death, represented as a naked youth with outstretched wings, resting his right hand on the top of his head, and leaning with crossed legs against the trunk of a tree. "It is the attitude of repose which we often find on sepulchral monuments."—Pulzky Cat., p. 35. An object, possibly a vase or a chair, is placed on the ground to the left of the figure. (11.)

'65. 128.

STYLE, for Writing. Roman. 1st to 4th century. Original in the British Museum. L. $3\frac{1}{4}$ in.

This is surmounted by a well-executed bust of a young female, with braided hair, $1\frac{1}{2}$ inches long. (12.)

'73. 12.

PLAQUE. The Genius of Winter. Roman. 4th century (?). Original in the Fejérváry Coll., Mayer Museum, Liverpool. $5\frac{3}{4}$ in. by $4\frac{1}{4}$ in.

"The Genius of Winter, with large wings, closely-cut hair, and flying drapery, carrying a hare,¹ the symbol of winter. The style of the tablet assigns it to the epoch of the Emperor Constantine, the proportions being short and heavy, and the execution rather rude. The workmanship is peculiar, only the outlines of the figure and drapery being carved into the ivory, and presenting rather the appearance of a drawing than in relief; they were probably inlaid with enamel, though all trace of it has disappeared."—Pulzky Cat., p. 35. The figure is represented beneath an angulated arch, resting on two side jambs. (13.)

'65. 106.

PLAQUE of Book Cover or Diptych. Classical. 3rd to 6th century. Original in the Library of St. Gall. 12 in. by $3\frac{3}{4}$ in.

Four compartments, in which are represented battle scenes between warriors and amazons armed with swords, bows, spears, and shields round and square, extremely rude in design and execution.

There is an elaborate unpublished memoir on this curious piece by the Monk Eckhardus Minimus, in one of the MS. catalogues of the library of St. Gall. (14.)

'54. 45, 46.

DIPTYCH, the two leaves. Æsculapius and Hygeia. Classical. 2nd or 3rd century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. Each leaf $12\frac{1}{2}$ in. high, $5\frac{2}{3}$ in. wide.

¹ In the Roman mosaic floor of Chedworth, Gloucestershire, a figure appears holding a rabbit that hangs from his right hand and a stag's horn in his left, apparently representing a hunter charged with the spoils of the chase. A Roman sculptured stone was found on the site of the new church of St. Swithin, Lincoln, in 1870, on which is also sculptured a young man with curling hair, clothed in a tunic and mantle, holding a hare in both his hands.



This diptych of *Æsculapius* and *Hygeia* is considered by Pulzky as the most beautiful of all the ancient reliefs in ivory. On the first leaf *Æsculapius* (accompanied by a diminutive figure of *Telephorus*), rests upon his club, round which a serpent is twined. On the second leaf, *Hygeia*, with *Cupid* at her feet, leans upon a tripod, holding a serpent with her left hand whilst she feeds it with her right. The whole design is surrounded by an elegant foliated border. Details described by Pulzky, *Fejerv. Iv.*, p. 35; *Maskell, Cat.*, p. 166-7.

Figured, *Raffaelle Morghen* (*Palmerini Cat.*, 201); *Gorius, Thes. Dipt.*, IV. pl. xx. and xxi.; *Pulzky, Fejerv. Ivor.*, frontisp.; *Labarte, Handb.*, pp. 36, 425; *Jones, Waring, &c., Art Treasures, Manchester*. Pl. 1, f. 1 (the 2nd leaf). (15, 16.)

'65. 110.

PLAQUE. *Æsculapius* and *Hygeia*. Classical. 3rd or 4th century. Original in a private collection in Switzerland. (Cast received from Dr. Keller of Zürich.) 4 in. by 2½ in.

Small figures of *Æsculapius* and *Hygeia* standing erect. *Æsculapius* is clad with drapery hanging from his left shoulder to below the knees, leaving the right side of his chest exposed, his feet with sandals; in his right hand he holds what looks like a gigantic fir cone, and a club in his left hand rests on the ground, with a snake twining up it. *Hygeia*, fully draped, stands on the right side, holding a snake in her right hand, and apparently a large conch in her left hand. The execution is in very high relief, very vigorously treated, and the anatomical details well made out. In the background is seen part of a building with wide depressed arch, and above the figures are two projecting consoles.

(17.)

'58. 61, 62.

DIPTYCH. Classical. 3rd or 4th century. Original in the *Biblioteca Quiriniana*, Brescia. Each leaf, H. 10 in., W. 5½ in.

The diptych of *Cardinal Quirini*. On the first leaf, *Hippolytus*¹ with his spear, hound, and sandals, reads the tablets containing the

¹ Much controversy has arisen about this piece in consequence of the emasculated state of this nude male figure. I suggested that this was not the original condition of the relief, an opinion since adopted by Wiefeler. *Op. cit.*, p. 10, note.

avowal of the incestuous love of Phœdra, who leans pensively against a column. The winged Cupid fluttering between them depresses his torch towards the latter. The second leaf contains a unique representation of Diana and Virbius (Ovid, *Metam.*, xv. 538). The goddess is figured in a short hunting dress, whilst Hippolytus, transformed into the god Virbius, with spear, shield, and Phrygian cap, receives the caresses of the goddess, the wingless Cupid placing wreaths on the heads of the new god and goddesses.

Figured, Gorius, *Thes. Dipt.*, III. suppl. tab. xvi.; Wiefeler, *Das Diptychon Quirinianum*, 8vo., 1868, pl. 1, 2. (18, 19.)

'58. 148.

PIERCED Plaque. Classical. 3rd or 4th century. Original in the British Museum. H. 8 in., W. $3\frac{1}{2}$ in.

Bellerophon on a spiritedly-designed winged horse thrusts his long spear into the mouth of a lion-like animal representing the chimera; on the back of which is seen the head of a sheep. Trees, of a conventional character, in the background. Border formed of the Greek ovule fret; at the top an arcade of small nearly circular arches. (20.)

'58. 2 and 3, also '69. 58.

TWO Leaves of Diptych. Roman. 4th or 5th century. Original in the Treasury of the Cathedral of Monza. Each leaf, H. $13\frac{1}{2}$ in., W. 5 in.

The third diptych of Monza. On the first leaf is represented a beautiful female figure playing on the lyre, which rests on an elegant column, with the plectrum. On the second leaf is represented an aged bald man seated, holding a scroll, under a rich architectural design, which is only completed when the diptych is opened, the other leaf being seen like the open back of the binding of a book. Around the twisted lateral columns of both are looped curtains hanging by rings on rods in the antique manner.

The female figure has been referred to Calliope, the muse of epic poetry, but may possibly be the portrait of a Roman lady in an ideal character, and the male figure was regarded by Gorius as a poet, Claudian, Ausonius, or Boethius; by Pulszky as Ennius, or even Homer; and by Oldfield as a philosopher rather than a poet, suggesting

that the vigorous anatomical treatment indicated an earlier date than the sixth century, to which the attribution to Boethius would assign it.

Figured, Gorius, *Thes. Dipt.*, vol. II., p. 243, pl. 8. ; Didron, *Annal. Archéol.*, vol. XXI. p. 289, 294 c. 2 Tab. annex. (21, 22.)

'54. 47, 48.

TWO Leaves of Diptych. Roman. 3rd century. Original in the Bibliothèque Nationale, Paris. Each leaf, H. $12\frac{1}{2}$ in., W. 5 in.

Formerly in the public library of Sens, but now transferred to the National Library at Paris, serving as the binding of a thirteenth century manuscript, containing "The Office of Fools" for the first day of the year.

On the first leaf the juvenile Bacchus, holding a wine cup and the Thyrsus, is drawn in a car by two centaurs, preceded by a torch bearer ; above are scenes of the vintage, and below, a group of sea gods. On the back leaf, Diana Lucifera, holding a torch, is drawn in a car by two bulls with various attendant figures ; beneath is seated the sea goddess Thalassa and various marine animals.

Figured, Millin, *Monum. Antiq. ined.* ii. pl. l., li. ; *Voyages*, vol. I. pl. ii., iii. ; Lacroix and Seré, *Le Moyen Age*, *Relieures*, pl. i. ; Labarte, *Hist. Arts Industr.*, Album, pl. i. (23, 24.)

'58. 256.

TWO Narrow Plaques. Roman. 4th century. Original in the Cabinet des Antiques (Bibl. Nat., Paris). Each plaque, H. $11\frac{1}{2}$ in., W. 3 in.

Each plaque contains three male and as many tall graceful female figures in lively attitudes, with long flowing robes, the whole supposed to represent the six muses inspiring the same number of poets ; one of these muses holds a partially enrolled scroll in both hands ; a second holds a long wand ; a third, with upraised right hand, holds an oblong lyre in her left ; a fourth carries a very narrow lyre in her right hand ; a fifth points to a Gothic mask ; and a sixth bears two flutes. The male figures are chiefly seated regarding the muses.

The figures are carved in very high relief, and the drapery arranged in small, but often deeply sunk, folds.

Described by De Witte, *Descript. des Antiq. de Durand*, 1836, p. 453. (25.)

'73. 13.

PLAQUE. Roman. 3rd or 4th century? Original in the Public Library, Treves. H. 3 in., W. $5\frac{1}{2}$ in.

Part of a martial procession, composed of an aged personage or priest, unarmed and with naked head, on horseback; a warrior, fully equipped in armour on horseback, holding a bow in his left hand, and six warriors on foot armed with round shields or spears, their heads defended by helmets and side pieces over the ears.

Figured, Auf'm Weerth, *Kunst Denkm. Rheinl.*, pl. 58, f. 2. (26.)

'73. 14.

LEAF of Diptych. Roman. 3rd century. Original in the South Kensington Museum, No. 212. '65. (Descr. Maskell Cat., p. 44.) H. $11\frac{3}{4}$ in., W. $4\frac{3}{4}$ in.

A female figure standing before an altar. Inscribed above, "SYMMACHORUM." One of the most exquisite pieces of Roman work now existing.

Figured, Gorius, *Thes. Dipt.*, I. pl. vi. Photogr. in Maskell, *ut supra*. (27.)

'73. 15, 16, 17, 18, 19, 20.

SIX Semi-Statuettes. Roman. 4th or 5th century. Originals affixed to the silver pulpit in the cathedral of Aix-la-Chapelle. Height varying from $9\frac{3}{4}$ in. to $11\frac{1}{2}$ in., width about 5 in.

This pulpit is ornamented with agates, gems, crystals, and the six ivory carvings here described. On a central boss, Charlemagne is represented holding a model of the cathedral; on an oblong medallion is figure of God seated on a throne holding a book in His hand. The six ivory pieces form two rows at the sides of these figures, and at the four corners are representations of the four evangelists.

'73. 15. A female mythological figure standing erect with a tall crown on the top of her head formed of open-basket work; her hair is long, and falls in plaited ringlets on her breast. Her right hand is elevated,

and holds a small ship, with a Phrygian cap at the top of the mast ; two sailors hold the ropes of the sail, whilst a third holds a long paddle-like oar. At the left side a satyr, with a dog at his feet and a serpent twined round his arm, holds a pan-pipe, and between him and the ship two winged infant genii hold a dove. In her left arm the central figure holds a large foliated cornucopia surmounted by a temple resting on four twisted columns supporting a fluted dome, on the top of which is seated an eagle with outstretched wings, and two infant winged genii, one playing upon a pipe, another is seated within the temple ; of two others at the right side, one holds a dove, and the other is playing upon the double pipe, whilst a small female, with flying drapery, is dancing on the ground. (28.)

'73. 16. A nude male figure, possibly intended for the juvenile Bacchus, standing, surrounded by gracefully arranged vine branches and bunches of grapes completely undercut, on one of the latter of which he is leaning his left foot. He has long hair falling in ringlets on his chest, his right arm is raised above his head, where he has seized the stem of the vine ; his left arm rests enveloped in his cloak (which hangs at his back) upon a lion's head forming the mouth of a fountain, from which water flows into the mouth of a hound seated at his feet. The head of the chief figure is too large, and the proportions heavy. Birds, animals, and two infant genii, one playing on a pipe, are sporting amongst the branches. (29.)

'73. 17. A nude male juvenile figure, very like No. 29, standing with crossed legs, surrounded by vine branches, with leaves and grapes, completely undercut ; his right hand, raised above his head, holds a vase, from which a stream of water falls into the mouth of a lion standing at the right side with the body raised. The left arm of the figure, covered by the cloak hanging down his back, here rests on the top of a Corinthian capital, the column of which is partly fluted and partly twisted. The vine stem rises from a vase between the base of the column and the foot of the figure. Several birds and beasts and two small infant genii, one cutting off a twig with a fickle, the other playing on a pipe, are sporting among the branches. (30.)

'73. 18. An emperor standing erect, his right hand raised, holding a spear, with which he is striking a bear (?) of small size at his feet, his left hand holding a shield pointed at the bottom, which rests on the ground. He wears a cap on his head, and a long cloak hangs at his back fastened on his right shoulder with a fibula ; he wears a covering of chain armour over the chest, supported by straps over the shoulders,

whilst the thighs and fore arm are defended by a tunic formed of long straps of metal in cross rows, and the feet and legs up to the calves are defended by sandals tied into knots like open network. On his right shoulder stands a small naked male winged figure holding the top of the spear, and over the left shoulder hovers a winged female figure holding a small ball. On the ground, at the right side, lies a bird under the foot of the emperor. (31.)

'73. 19. An emperor on horseback, clad as in No. 31, carved in very high relief, holding his horse's bridle in his left hand, and in his right hand a long spear, with which he is piercing a leopard which is attacked by a hound under the horse, an eagle also being trampled beneath the fore feet of the horse. Two winged angels occupy the upper angles of the piece, holding an ornamented diadem over the head of the chief figure. Near the right angle is placed a small circular ornamented shield. (32.)

'73. 20. A female figure carved in very high relief, very slightly draped, seated on the back of a satyr, by whose arms she is clasped round the waist, and whose hind part is transformed into that of a serpent, terminating in a fish's tail. Her left hand is raised, holding a veil floating over her head; at the sides are winged infant genii, fishes, and shells; and beneath her feet is a smaller female figure, also riding on the back of another monster with a human body and long serpent-like tail, finishing in that of a fish. This latter monster holds one of the genii with his left hand, and has seized the ankle of the upper female with his right upraised hand. (33.)

The design and workmanship of this and the preceding piece are very inferior to those of the four others previously described.

A memoir on these ivories, in which an endeavour is made to explain their object, is contained in the *Melanges Archæologiques* by MM. Cahier and Martin, vol. IV., where two of them are figured. Others are also figured by Förster, *Denkm. Deutsch. Kunst*, vol. I., and the whole by Auf'm Weerth, *Kunst Denkm. d. Rheinlandern*, pl. 33.

'55. 61, 62.

SEMI-CYLINDRICAL Money Box, with flat sliding back. Roman. 3rd or 4th century. Original in the collection of Mr. Attenborough. H. 6 in., W. $3\frac{3}{4}$ in. (at top).

Ivory box, formed out of about one-third of the end of a tusk, the concave portion forming the box, which is shut by a flat moveable back piece. (There is a similarly formed, but quite plain, ivory box in the Etruscan room of the British Museum.)¹ On the round side are sculptured three figures standing upon acanthus leaves. The central one is the juvenile Bacchus, with the legs only covered with drapery, holding the Thyrsus in his left hand (with fir cones at each end) and an object like a shell in his right hand; at his foot is a panther. To the right a faun with the skin of an animal on his back tied round his neck where the animal's feet are seen. On his shoulders he holds a wine skin with his left hand, and a club in his right hand; he is draped round the loins. To the left a nymph, fully draped, with a long rod in her right hand resting on her shoulder, and holding a tambourine on her left shoulder.

On the flat moveable back is a female figure standing erect with long curls on her neck, the head partly covered with a cap, on which an erect feather is fastened. In her left hand she holds a cornucopia resting on her shoulders, with grapes and flowers seen in its open mouth, and in her right hand she holds the rudder of a ship resting on the ground; behind her head floats a winged genius holding two circular discs fastened together, one above the other, in his right hand, the left hand pointing downwards. (34, 35.)

'65. 117.

TABLET. Roman. 4th or 5th century. Original in the Public Library, Ravenna. H. 5 in., W. $3\frac{3}{4}$ in.

Apollo, naked, stands to the left playing on a square lyre, which he is striking with the plectrum. Over his head floats a small Cupid, in the middle a swan flying downwards, and to the right a naked figure of Daphne standing in a tree with her right arm outstretched towards Apollo. Surrounded by a slender plain raised margin. (36.)

'54. 49.

LEAF of a Diptych. Roman. 3rd century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. H. $11\frac{2}{3}$ in., W. $4\frac{3}{4}$ in.

In the upper part are seated in a latticed gallery three personages, one in the centre, aged, holding a disc, another to the left, still older,

¹ Martial, Apoph. 13, mentions strong boxes of ivory for holding gold, and of wood for silver and meaner kinds of coin.

and the third, young, holding the *mappa circensis*. The latter has been regarded¹ as the youthful consul Marcus Julius Philippus, and the middle figure as his father the Emperor, M. J. Philippus the Arab, associated together in the Consulate, A.D. 248, on the one-thousandth anniversary of the foundation of Rome. The third person, dressed as the other two, but with plain wristbands, without any attribute, has been considered as the *Flamen Romæ*. In the lower part is represented an encounter in the circus between five stags and men, two of whom enter and one escapes by doors opening at the sides. These figures are full of animation, and the whole design is admirably executed. Surrounded by a beautiful acanthus border.

Figured, Millin Voyages, I. pl. xxiv. fig. 3; Jones, Waring, and others, Art Treasures, Manchester, 1857, Sculpt., pl. i. fig. 3. (37.)

'58. 90.

LEAF of a Diptych. Roman. 3rd or 4th century. Original in the Biblioteca Quiriniana, Brescia. H. 11½ in., W. 4½ in.

At the top is the mutilated inscription (LA)MPADIORUM in large Roman capitals, beneath which are seated, in front of a tetrastyle portico in a gallery with lattice work ornamented with four masks, three personages of middle age with short beards, the middle one of larger size clad in rich consular robes, holding the sceptre and *mappa circensis*, the figure on his left hand also holds the latter object. Below is represented a chariot race between four quadrigæ executed with great skill around an area in the middle of which is raised an obelisk with Egyptian symbols. Assigned by Pulzky to the year 248 as a memorial of the secular games rather than to the consul Lampadius, A.D. 530. I am more disposed to refer it to the end of the fourth century, and to regard it as a memorial of the re-erection of the Egyptian obelisk in the centre of the Hippodrome at Constantinople by the Emperor Theodosius, originally placed there by Constantine, but subsequently thrown down by an earthquake, on the sides of the pedestal of which are bas-reliefs in which the Emperor is distributing rewards standing behind a cancellus, the ornaments of which exactly correspond with those of the lattice work of this diptych.

Figured, Gorius, Thes. Dipt., II., tab. xvi.; D'Agincourt, Sculpt., pl. xii. fig. 9. (38.)

¹ Especially by Pulzky, Cat. Fejérv. Iv., p. 16.

[To face p. 13]



SECOND LEAF OF THE CONSULAR DIPTYCH OF PROBIANUS.

In the Royal Library, Berlin.

'58. 64, 65.

TWO Leaves of Diptych. Roman. 4th century. Original in the Royal Library, Berlin. H. $11\frac{4}{5}$ in., W. 5 in.

Two leaves of the diptych of the Consul Rufius Probianus. Each leaf is divided into two compartments, in the upper of which the Consul is seated in front of a tetrastyle building with Corinthian capitals and curtains fastened with a knot on the right side, whilst on the left is suspended a long banner ornamented with busts and figures, apparently embroidered. On either side of the Consul is a scribe standing with an open book and a style in his right hand. On the front leaf the Consul holds a roll with his left hand, resting on his knee, and his right hand raised, with the first and second fingers extended as if in benediction. On the other leaf the Consul has his cloak fastened with a large fibula, and holds in his left hand a long scroll resting upon the knees, inscribed PROBIANE FLOREAS, the right hand apparently holding a style as though the Consul had himself traced the inscription. Over his head is the inscription, extending across the upper part of both leaves, RVFIVS PROBIANVS VC VICARIVS VRBIS ROMAE. In the lower compartment of each leaf are two figures (priests) standing erect, looking and pointing upward towards the Consul, each holding a half opened scroll. Between each pair of figures is a small circular tripod altar, on which is a sacrificial faucer-like vessel with a style. Each leaf is surrounded by an elegant foliated border.¹

First described by Salig De Veter. Dipt., pp. 6, 7; Schwarz Del Vet. Dipt., pp. 7, 8; I. O. Westwood in Journ. Arch. Inst., xvi. p. 240; and Proc. Oxford Arch. Soc., June 1833, p. 130.

Figured, 2nd leaf by Westwood, l. c.

(39, 40.)

'55. 8.

LEAF of Diptych. Roman. 5th century. Original in the Cabinet des Antiques, Bibl. Nat., Paris. H. $11\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

The diptych of Compiègne, representing the Consul Flavius Felix, now known only by this leaf, across the top of which is inscribed in rustic Roman capitals, FL. FELICIS · V · C · COM AC MAG ·

¹ All the other consular and other classical diptychs described in this work are destitute of foliated borders (except Nos. 15, 16, and 37).

the lost leaf according to Mabillon and Gorius having the continuation VTRQ · MIL · PATR · ET CONS · ORD, Consul of the west in A.D. 428.¹ In both leaves he is clad in his rich consular robes, standing erect between curtains looped at the sides, holding his sceptre surmounted by two small heads, his open right hand resting on his breast. Rude but bold workmanship.

Figured, Gorius, *Thes. Dipt.*, I. tab. ii. p. 329; Lenormant, *Trésor de Glyptique*, ii., pl. 12; *Les Arts Somptuaires*, v. 2, p. 60, and pl. annex. (41.)

55. 6, 7; also '69. 59.

TWO Leaves of Diptych. Roman. 5th century. Original in the Treasury of the Cathedral of Monza. Each leaf, H. 13 in., W. 6 in.

On the first leaf of this magnificent diptych a noble lady is represented standing, holding a laurel branch and a napkin, by her side a youth in a large plain cloak fastened by a large fibula, holding a flat book with the left hand, the right hand raised with the first and second fingers extended. On the second leaf a grand figure of a warrior (11 inches high) richly clad, holding a spear in his right hand and a large circular shield resting on the ground with his left, as in the Aosta diptych, his sword fastened on his left thigh, and his large cloak fastened with a very fine large cruciform fibula. This diptych has been referred by Pulszky to the youthful Valentinian III. and his mother Galla Placidia, the standing male figure being intended for the Emperor Theodosius or the younger Gratian, the elder brother of Valentinian. By Mr. Oldfield they are ascribed to Valentinian II. and his mother Justina, the warrior being perhaps Ætius or Bonifacius. By Gori and Passeri they were attributed to the seventh century (a period when art was probably at its lowest state), and to the Lombard King Agilulf, his queen Theodolinda, and son Adolald, or to Ethelbert the Anglo-Saxon and his queen Bertha, or lastly to the Emperor Phocas and Empress Leontia. In opposition to such suggestions it must be noticed that the workmanship of this diptych is most excellent.

Figured, Gorius, *Thes. Dipt.*, II. pl. 7; Photogr. of the 1st leaf, Sir D. Wyatt, *Notices, &c.*, Arundel Soc., App., p. 5; Didron, *Annales Arch.*, vol. XXI. p. 222 and 225, and 2 tab. annex.; Labarte, *Hist. Arts Industr.*, Album, pl. 2. (42, 43.)

¹ But referred by Mabillon to the consul Felix Gallus, A.D. 511. *Ann. Benedict.*, lib. xxxvii. p. 94; and see Banduri, *Imp. Orient.*, ii., lib. i. 36, p. 402.

'58. 78.

HALF of the Second Leaf of a Diptych. Roman. A.D. 449. Original in the Royal Library, Darmstadt. H. 7 in., W. 5 in.

The Consul is seated on a curule chair and cushion before a tetrastyle temple with twisted columns and foliated capitals, and a triangular pediment on which is sculptured a shell; he wears a gown ornamented at the neck with pearls and a cloak over it, and holds a roll in his left hand and a sceptre with two buets at the top (for Rome and Byzantium); on either side stands a youth, one holding a vase or basket (*sportula*) with an oblong ornamental back, having figures of three small buets at the top, and the other bearing two long curved objects like twigs or rods banded together at the lower half.¹ At top is the second half of the inscription, namely,

MAG · VTRIVSQ · MIL · CONS · OE[R]D

i.e., *Magister utriusque militiæ Consul ordinarius.*

Figured,² Gorius, *Thes. Dipt.*, I. tab. i. (marked tab. iii. n. 2), opp. p. 59. (44.)

'54. 53, 54.

TWO Leaves of Diptych. Roman. 5th century? Originals in the Treasury of the Cathedral of Halberstadt. Each leaf, H. 11 in., W. $5\frac{3}{4}$ in. (Reprod. in *Kunst Kammer*, Berlin, Verz. iii. a. 39, 40.)

Referred by Fostermann to the Emperor Aurelian on the occasion of his triumph over Zenobia, A.D. 273, but more probably to Flavius Ætius "magister utriusque militiæ," the successful general over the Huns of Attila, four times consul, A.D. 454. The first leaf represents the Consul standing, clad in consular robes, holding the sceptre surmounted by two small heads (Rome and Constantinople) and the *mappa circensis*,

¹ " — *jasces, Auguste, secundos erige* —."

² The figure of Gorius here referred to is very unsatisfactory, representing the Consul clad in armour under his cloak with transverse bars across the chest. Nothing of this appears in my cast; in fact, the margin of the under garment covering the elbow of the right arm extends down the middle of the chest, having been crossed by the cloak from the left shoulder across the breast.

attended by two personages in plain robes. Above are two imperial personages of small size seated, their robes bearing the *lati-clavus* and fastened on the right shoulder with the Roman fibula, between two figures, one helmeted, holding a globe and spear (Rome), the other, with rays round the head (*Sol oriens*, for the Eastern empire); two warriors stand at the side with large round shields. Below are four prisoners, the two men with their hands tied behind them. On the other leaf the Consul is standing between two other personages all clad in the large cloak, each marked with the *lati-clavus*, and each fastened with a large fibula; over their heads the same group as in the other leaf; below, a group of male and female prisoners seated but free, one of the male figures presenting his shield to the Consul, and one of the females suckling an infant, the Consul having his right hand raised *as in the act of benediction*, with the first and second fingers extended.

Described by Pulszky, *Cat. Fejérv.* iv., p. 21; Fostermann in *N. Mittheil. des Thuring. Sachs-Vereins*, vii. Heft 2, p. 61.

Figured, *Mittheilungen d. k.k. Central Commission*, vol. XV. (2 plates); Weiss, *Kostumkund*, 1862, p. 19, fig. 10 and p. 21, Fig. 12, reduced figures, of the consular groups; Kugler, *Kleine Schr.*, I. p. 135, one of the groups of captives. (45, 46.)

'58. 79, 80.

TWO Leaves of Diptych. Roman. 5th century. Original in the Biblioteca Quiriniana, Brescia. Each leaf, H. $13\frac{1}{2}$ in., W. 5 in.

The diptych of the Consul Manlius Boethius, A.D. 487. On one leaf the Consul is seated and on the other standing, clad in a richly embroidered cloak (*lorum*) holding a sceptre surmounted by an eagle in his right hand, and in his left the *mappa circensis*, between two Corinthian columns with foliated capitals supporting an architrave and tympanum on which is an oaken wreath inscribed with the monogram of Boethius. Over the head of the Consul is the inscription in tall rustic capitals:—

NAR · MANL · BOETHIVS V · C · ET INL —
EX P P P VS E C CONS ORD ET PATRIC.

(Narius Manlius Boethius vir clarissimus et illustis, ex præfectus prætorio, præfectus urbis et comes, consul ordinarius et patricius). Under the feet of the Consul, clad in shoes ornamented with crossed ribbons with long hanging ends, are palm branches, money bags, and silver basins, prizes



FIRST LEAF OF CONSULAR DIPTYCH.

In the Kunst Kammer, Berlin

of the games of the circus. The design and execution of this diptych are very rude.

Figured, Gorius, *Thes. Dipt.*, I. pl. iv. and v.; *Differtations* on this diptych by Leich, Hagenbuch, Bouhier, Boze, A. J. Mazocchi, and Gorius are referred to by Pulzky, *Fejérv. Ivor.*, p. 9. (47, 48.)

'73. 21, 22.

TWO Leaves of Diptych. Roman. 6th century. Original in the *Kunst Kammer*, Berlin. Each leaf, H. 13 in., W. 5 in. (Reprod. in *Berl. Verz.*, iii. a. 96, 97.)

Two leaves of the diptych of the Consul Fl. Theodorus Valentinianus, A.D. 505, intermediate in design between the diptychs of Clementinus and St. Gaudentius at Novara. In the middle of each leaf, a bust of the Consul in rich robes, holding a sceptre and the mappa circensis within an ornamental circle, the remainder of the middle of the field being occupied with rude scrolls, leaves, and fruit; above are three small circular discs containing busts of the reigning emperor and empress, with that of Christ with a cruciferous nimbus, middle-aged and bearded, between them. At the top is the inscription continued on both leaves:—

FL · MAR · PETR · THEODOR · VALENT ·
RVST · RORAIÐ · CERITI IVST ·
VS NL C̄ DOM · ET CONS · ORD ·

At the bottom of each leaf two youths, of very short proportions, emptying money sacks, with other prizes of the games lying on the ground.

Figured, first leaf, I. O. Westwood, *Proc. Oxford Arch. Soc.*, 4th June 1862, p. 133. (49, 50.)

'68. 1, 1a.

TWO Leaves of Diptych. Roman. Beginning of the 6th century. Originals in the *Metropolitan Library* of Lucca. Each leaf, H. 13½ in., W. 4¾ in.

The first diptych of Areobindus, A.D. 506. Two leaves, identical, each with two very large cornucopiæ wreathed with vines coarsely executed, below which is a basket of fruit and flowers, and in the centre

the monogram of Areobindus surmounted by a plain cross; on the upper part the inscription in very narrow rustic capitals:—

FL AREOB DAGAL AREOBINDVS V L —
EX C S STAB ET M M P OR EXC CO ORD.

Flavius Areobindus Dagalaiphus Areobindus vir illustris ex comes sacri stabuli et magister militiæ per orientem exconsul consul ordinarius.

Figured, Gorius, *Thes. Dipt.*, I. pl. viii. (51, 52.)

'65. 94.

L EAF of Diptych. Roman. Beginning of the 6th century. Original in the Public Museum of Zürich. H. 13 in., W. 5 in.

One leaf of another diptych of Areobindus inscribed in a label across the top—

FL · AREOB · DAGAL · AREOBINDVS · V · L ·

The Consul seated in rich consular robes, his right hand raised holding the mappa circensis, his left hand holding a sceptre with a circular wreath at the top enclosing an eagle and surmounted by a small figure of Victory? His seat is a curule chair with lions' heads and legs, and a small standing figure on each side for handles. On either side of the Consul's head is seen the head of a figure representing Rome and Byzantium. Below is the circus, above which are seen the busts of eight spectators. In the arena are the combats of four men with four lions, each of which is transfixes by the spear of its opponent.

Figured, Gorius, *Thes. Dipt.*, I. pl. vii. (53.)

'58. 45.

TWO Leaves of Diptych. Roman. Beginning of the 6th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. Each leaf, H. 15 in., W. 5 in.

The two leaves of this diptych are nearly identical in design, rather rudely drawn, but boldly sculptured. The Consul is seated on the curule chair, clothed in the rich lorium, holding the sceptre in his left hand and the mappa circensis in his right, between two females with elaborately ornamented clothes and wearing diadems, representing Rome and Constantinople; above the head of the Consul a circular disc con-

tains the monogram of his name, and above that a transverse label with the inscription, extending across both leaves :—

FL · TAVRVS · CLEMENTINVS · ARMONIVS ·
CLEMENTINVS · V IL · COM · SACR · LARG ·
EXCONS · PATRIC ET CONS ORD.

At the top are busts of the Emperor Anastasius and Empress Ariadne on either side of a large plain Greek cross; in the lower part are two boys emptying bags of money, palm branches, diptychs, &c.

The inside of this diptych has a Greek liturgical inscription on both leaves, given by Gorius and Pulszky, evidently engraved in the first year of Pope Hadrian I., A.D. 772, as appears from portions of the inscription.

Figured, Gorius, *Thes. Dipt.*, I. pl. ix. *bis*, and x. *bis*; D'Agincourt, *Sculpt.*, pl. xii. figs. 7, 8; Jones, Waring, &c., *Art Treasures*, Manchester, *Sculpture*, pl. i. f. 1, 2; Translation of Labarte's *Handb. of Arts of Middle Ages*; *Journ. of Arch. Institute*, XII. opp. p. 412.

(54, 55.)

'54. 50.

LEAF of a Diptych. Roman. Beginning of the 6th century. Original in the Cabinet des Antiques, Bibl. Nat., Paris. H. 15 in., W. $5\frac{1}{4}$ in.

First leaf of the second diptych of Petrus Sabbatius Justinianus. Across the top is the inscription, + FL · PETR · SABBAT · IVSTINIAN · V · L · on a plain transverse label. In the centre a very beautifully ornamented circular wreath of palm leaves, inscribed, + MVNERA PARVA QUIDEM PRETIO SED HONORIB · ALMA +. At each of the four corners is a large rosette with a lion's head in the centre.

Figured, Millin *Voyages*, I. 339, pl. xix. No. 2.

(56.)

'54. 88.

LEAF of Diptych. Roman. 5th century? Original in the Cabinet des Antiques, Bibl. Nat., Paris. H. $13\frac{1}{2}$ in., W. 5 in.

One of two leaves of an unincised diptych; the field in both is occupied by a double band forming an elongated lozenge, terminating at

top and bottom in trefoils. In the centre is an eight-sided ornamental tablet (evidently intended to have received an inscription), above which are carved two large and boldly designed oak leaves.

In the inside of the diptych musical notes are inscribed.

Millin *Voy. d. Midi de la France*, vol. I. p. 339, pl. xix. No. 1.

(57.)

'58. 88.

TWO Leaves of the Diptych of Bourges. Roman. Beginning of 6th century. Original in the Bibliothèque Nat., Paris. Each leaf, H. 14 in., W. 5 $\frac{1}{3}$ in.

Consular diptych of the youthful Flavius Anastasius, A.D. 517. On each leaf the consul is seated on a cushion, upon the curule chair, ornamented with figures of Victory, and in the act of throwing down the mappa circensis held in his right hand, the left holding a sceptre, on the top of which is an eagle supporting on its head a small wreath enclosing a head. His head is surrounded by a shell-like nimbus; above the angular tympanum over the chair, resting on Corinthian capitals are busts of the circularly nimbed heads of the Emperor, Empress, and of Pompeius (the father of the consul), supported by two angels supporting wreaths. Above is the inscription:—

+ FL · ANASTASIUS · PAULUS · PROBUS · SABINIAN · POMPEIUS · ANASTASIUS · +

+ VIR INL · COM · DOMEST · EQUIT · ET · CONS · ORD · +.

On the lower part of the first leaf the combats of the circus are excellently delineated in a semicircle, two lions and a tiger being attacked by or rather attacking the combatants, who endeavour to protect themselves by throwing the lasso, and with large barred gates or roundabouts so contrived that a man could escape by getting into one of the divisions and turning it round in the face of the beast. In the upper part of the circus one of the combatants is riding off on horseback, and two others are peeping in at side-doors. On the second leaf two victorious race-horses are led before the consul; the manumission of two slaves is represented below, with three female figures, probably Tragedy, Comedy, and Music. The interior of this diptych contains a list of the bishops of Bourges.

Figured, Gorius, *Thes. Dipt.*, I. pl. xii.; Lenormant *Trésor de Glyptique*, I. pl. xvii.; Dibdin, *Bibl. Tour*, II. p. 147 (fig. of the consul, full-size, and of the fight in the circus). Labarte, *Hist. Arts Industr.*, Album, pl. 3.

(58, 59.)

'58. 4.

FIRST Leaf of a Diptych. Beginning of the 6th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. a. 38.) H. $14\frac{1}{2}$ in., W. 5 in.

First leaf of a second diptych of Flavius Anastasius, similar in design to the last described diptych, except that the sceptre is surmounted by a circular wreath, enclosing an eagle, on the head of which rests a bar with three small heads, the inscription of this piece being FL · ANASTASIVS · PAVL · PROVS · SAVINIANVS · POMP · ANAST · On the lower part of this leaf combats of the circus are represented with two bears; two of the combatants are, for safety, seated in baskets, suspended from a pole. Dummies are set up to distract the animals. In the centre below a man throws a somersault on a pole to avoid the bear, whilst two others escape by side doors, with large rings and loops.

Figured, Gorius, *Thes. Dipt.*, I. pl. xi. Sir D. Wyatt, *Notices Sculpt. Ivor.*, Arundel Soc., p. 35, fig. oppos.; Salig. *De Diptychis Veterum*, frontisp., 1st leaf of diptych.

The other leaf of this diptych, figured by Gorius, is now in the South Kensington Museum (Maskell Cat., p. 131). In the lower part of it two victorious race-horses are led before the consul, each having a feather on its head, whilst below are five men, two with their hands tied behind them, whilst crabs have seized their noses.

Figured, Maskell Cat., phot., opp. p. 131; Salig. *De Diptychis Veterum*, frontisp., 2nd leaf. (60.)

'58. 74.

PART of Leaf of a Diptych. Roman. Beginning of the 6th century. Original in the Collection of the Vicomte de Genzé, Paris. H. 4 in., W. 5 in.

Bottom portion of one leaf of a consular diptych, probably of Flavius Anastasius. In the upper part two of the victorious race-horses in the games of the circus, their heads decorated with feathers, are led forward by two Amazons. In the lower part are represented the feats of groups of acrobats, three of whom, nearly naked, support the head of a fourth, whose legs are raised in the air, two children dangling from them, another child being held up to add to the group. To the left another performer plays with four balls, one of which he catches

in his right hand, another on his raised left knee, and a third on his forehead, a fourth being in the air. To the right is a performer with a mask and a child.

Unfigured.

(61.)

'58. 89.

L EAF of Diptych. Roman. 6th century. Original in the Cabinet des Antiques, Bibl. Nat., Paris. H. $14\frac{3}{4}$ in., W. 5 in.

First leaf of the diptych of the Consul Probus Magnus, successor of Flavius Anastasius, to whose diptych this bears great general resemblance, but it is very inferior in workmanship. The consul, young and beardless, with the hair parted in the middle, is seated on the curule chair adorned with figures of Victory, holding the sceptre, on the top of which is an eagle and the mappa circensis; on either side of him stand the female representatives of Rome and Constantinople; above his head is a coronet of leaves hanging from a garland; and above is the legend, H · ANASTASIVS · PAVL' · PROB' · MOSCHIA'N · PROB; MAGNVS. Beneath are two youths emptying money bags; wreaths, coins, and diptychs are also strewed on the ground. Obtained in 1806, on the death of Prof. Saxe, of Leyden.

Figured, Gorius, Thes. Dipt., II. pl. xiv.; Les Arts Somptuaires, II. p. 61, and pl. annex.

(62.)

'54. 87.

L EAF of a Diptych. Roman. 6th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. H. 14 in., W. $5\frac{1}{4}$ in.

A leaf of a bone consular diptych, exactly similar¹ to the one last described, No. 62, but with the features of all the personages ruder. It has been called a Palimpsest by M. Pulzky (Fejérv. Ivories, p. 43), who states that the original inscription (which was supposed to have contained the name of the Consul Magnus, A.D. 519, there being a

¹ The hair of the consul is massed in curls all over the forehead. The coins lying on the ground at the bottom of this piece are marked with a ✚, the shoes are crossed with ribbons, as in the two next pieces, and the lower part of the cloak (un-ornamented in No. 62), is very richly embroidered.

similar bone tablet inscribed with the name of that consul in the National Library, Paris), had been effaced, and had been replaced by that of a French bishop, Baldricus,¹ of the 12th century, with the words, PIO PRAESVLE BALDRICO IVBENTE. I have, however, no hesitation in stating that this is not the case, as the admirable cast before me shows that the centre of the label bearing the inscription is convex and exactly of the same height as its margin. The piece, therefore, may have been prepared and kept uninscribed till the time of Baldricus, or it may be a forgery.

Unfigured.

(63.)

'55. 9.

PART of Leaf of a Diptych. Roman. 6th century. Original in the Cabinet des Antiques, Bibl. Nat., Paris. H. $10\frac{1}{8}$ in., W. $5\frac{1}{4}$ in.

Portion of one leaf of a consular diptych, precisely similar in its details to the last two pieces, but wanting both the top label and the bottom part with the scenes of the circus or boys pouring out largesse. First published by Ducange, at the end of his Glossary. The consul is young, beardless, with his hair thickly clustered in curls all round the head, and his sceptre has a ball at the top, on which is seated an eagle. The execution of this piece is extremely careful.

Figured, Gorius, *Thes. Dipt.*, II. pl. ii; Lenormant, *Trésor de Glyptique*, II. pl. liv.; Ducange, pl. i.

(64.)

'58. 7.

PORTION of Leaf of a Diptych. Roman. 6th century. Original in the Brera, Milan. H. $10\frac{1}{8}$ in., W. $5\frac{1}{4}$ in.

Central portion of one leaf of a consular diptych, quite like the last piece, of exquisite workmanship, the differences consisting in the consul being represented as a man past the middle of life, with a short beard and moustache, the forehead strongly wrinkled, the crown of the head bald, but with a single tuft of hair over the forehead, and a large tuft on each side over the ears. The sceptre is unfortunately broken. The sides of the throne want the terminal figures of Victory. The sleeve

¹ There were three bishops thus named in the 11th and 12th century, one the author of a MS. "*De Conquestu Angliæ per Wilhelmum Normannorum ducem.*"

of the right arm has a broad cuff, worked with diagonal crossed lines forming very small lozenges, as in the Baldricus piece. Unfortunately the inscription at top and groups of figures at bottom are wanting.

Unfigured.

(65.)

'54. 51, 52.

TWO Leaves of a Diptych. Roman. 6th century. Original in the Cabinet des Antiques, Bibl. Nat., Paris. Each leaf, H. 15 in., W. $5\frac{1}{2}$ in.

The diptych of the Consul Philoxenus, A.D. 525, presented by the Emperor Charles le Chauve in the 9th century to the abbey church of Compiègne. Each leaf is occupied by three circles formed by an ornamented ribbon knotted where the circles touch each other; in the upper circle on both leaves is the bust of the consul in consular robes, holding the sceptre (the top of which is formed of acanthus leaves and a small bust), and the mappa circensis; in the lower circles are represented two female busts holding the imperial flag, with a rich eastern necklace, earrings, and band round the head, with a jewel in the centre (representing Constantinople). In the two centre circles are the inscriptions, *FI · THEODORVS FILOXENV SOTERICVS FILOXENV VIR ILLVST.* on one leaf, and *COM · DOMEST · EX MAGISTRO M · PER THRACIAM ET CONSVL · ORDINAR,* and in the parts of the diptych outside the circles are the Greek inscriptions, *ΤΟΥΤΙ ΤΟ ΔΩΡΟΝ ΤΗ ΣΟΦΗ ΓΕΡΟΥΣΙΑ ΥΠΑΤΟΣ ΤΗΑΡΧΩΝ ΠΡΟΟΘΕΡΩ ΦΙΛΟΞΕΝΟC* (I, Philoxenus, being consul, offer this gift to the wife senators).

Figured, Gorius, *Thes. Dipt.*, II. xv.; Lenormant, *Trésor de Glypt.*, II. pl. liii.; D'Agincourt, *Sculpt.*, pl. xii. fig. 6. (66, 67.)

'73. 23.

LEAF of a Diptych. Roman? 6th century? Original in the Fejérváry Collection, Mayer Museum, Liverpool. H. $12\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

This appears to be a singular compound of the three pieces in the Cabinet des Antiques above described, Nos. 56, 57, and 66. It is rude and formed of bone, and is ascribed to the Consul Philoxenus. The disc is occupied by a long lozenge with a leaf at each end, an

octagonal disc with ornamented border in the middle, inscribed (as in the second leaf of the diptych of Philoxenus) COM DOM EX MAGISTR¹ PER THRACIA ET CONSUL.² ORDIN. Above and below the inscription is a large oak leaf, and two leaves are introduced at each side of the lozenge. In the angles are four circular discs, surrounded by cable moulding, inscribed ΠΑΤΟC ΠΑΡΧΩΝ ΠΡΟΦΕΡΩ ΦΙΞΕΝ. Here the A's have no cross-bar, resembling the Λ (lambda), and the name of the consul is distorted in the fourth word without any mark of contraction.

If genuine, of course the other leaf would have contained the same inscription as the first leaf of the diptych of Philoxenus.

Unfigured.

(68.)

'58. 76, 77.

TWO Leaves of a Diptych. Roman. 6th century. Original in the South Kensington Museum (No. 139.'66, Maskell Cat., p. 55). H. 13 in., W. 4 $\frac{2}{3}$ in.

Consular diptych of Rufinus Gennadius Probus Orestes. The design is quite similar to that of Flavius Clementinus (Nos. 54, 55). The consul has the hair arranged in thick small curls. The youths at the bottom emptying money bags are smaller, and the inscription is—

R̄V̄F̄ GENN̄ PROB̄ · ORESTIS
VC ET INL CONS ORD.

Over the head of the consul is a circular disc containing the monogram of the name Orestes, with the addition of an oblique /, forming a V with the lower part of the second stroke of the R.

Very carefully described by Mr. Maskell.

Figured, Gorius, Thes. Dipt., II. pl. xvii.

(69, 70.)

'58. 81.

LEAF of a Diptych. Roman. Middle of the 6th century. Original in the Uffizi, Florence. H. 13 $\frac{1}{2}$ in., W. 5 in.

¹ The initial letter M standing for Militiæ, of which the Consul was Ex Magister, is here ignorantly omitted.

² A full stop is here placed after the uncontracted word Consul.

One of the leaves of the diptych of the last of the Roman consuls, Basilius, A.D. 541. Here the consul is represented standing clad in a rich consular robe, on the right shoulder of which is an embroidered figure of the consul himself, in a car drawn by two horses. He holds a long sceptre in his left hand, terminating at top in a ball and cross, and in his right hand the mappa circensis. By his side stands a female personification of Constantinople, holding the imperial banner, and with her right hand upon his right shoulder. At the bottom is represented a chariot race by four quadrigæ and the manumission of a slave. The inscription on this leaf is ANIC FAVST ALBIN BASILIVS V C.

Figured, Gorius, Thes. Dipt., II. pl. xx.

(71.)

'58. 59.

PART of Leaf of a Diptych. Roman. Middle of the 6th century. Original in the Brera, Milan. H. 8 in., W. 5 in.

This is the upper part of the other leaf of the consul Basilius, A.D. 541. Here a fine winged seated figure of Victory holds a large oval shield, on which is the bust of the consul, the likeness to that in the other leaf being excellently preserved, surrounded by the inscription BONO REIPVBLICE ET ITERVM. The feet of the Victory rest upon the expanded wings of a large eagle soaring upwards. At the top is the continuation of the inscription ET INL EXCOM DOM PAT CONS ORD.

Figured, Gorius, Thes. Dipt., II. pl. xxi.

(72.)

'58. 158.

PART of a Leaf of a Diptych. Roman. 6th century. Original in the South Kensington Museum, No. 266. '67 (Maskell Cat., p. 107). H. $6\frac{1}{2}$ in., W. 4 in.

Upper portion of one leaf of a consular diptych, of which the raised parts have been entirely cut down. Sufficient, however, remains to show the consul seated, holding in the raised right hand the mappa circensis. Above, beneath a rounded arch, a circle (to receive the monogram of the consul's name); in the upper angles two birds. The reverse of this piece is carved with scenes of the Crucifixion. (*See* No. 225.)

The lower part of the leaf, similarly treated, and similarly carved on the reverse with other scenes of the Passion, is in the British Museum.

(73.)

'58. 53, 54.

TWO Leaves of Diptych. Roman. 5th or 6th century. Original in the Treasury of the Cathedral of Novara. Each leaf, H. $12\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

Two leaves of diptych of an unnamed consul, who stands (on each leaf between two large columns supporting a circular roof) clad in a long plain cloak fastened on the right shoulder with a large fiddle-shaped fibula.

On one leaf he holds a large roll in both hands; in the other his right hand is raised in the manner of benediction, with the first and second fingers extended. A transverse bar over the consul's head in one leaf is left unfinished, being marked with lines indicating a flowing foliated arabesque.

On the inside is inscribed a list of the bishops of Novara from St. Gaudentius to A.D. 1170.

Figured, Gorius, *Thes. Dipt.*, II. pl. iv.

(74, 75.)

'73. 24.

LEAF of a Diptych. Roman. 6th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. H. $12\frac{1}{2}$ in., W. $5\frac{1}{8}$ in.

A very rudely executed leaf of camel bone. In the centre, within a circular disc with a foliated border, is the bust of a young consul holding the sceptre and mappa circensis, surrounded with coarsely designed foliage and a large rosette both above and below the central disc.

No inscription. Unfigured.

(76.)

'55. 22.

STATUETTE. Roman. 5th or 6th century. Original in the Collection of Andrew Fountaine, Esq., of Narford Hall, Norfolk. H. 6 in., W. at bottom, 4 in.

A consul seated on a long seat and a large ornamented cushion, clad in robes similar to those of the consul represented in the Halberstadt diptych (Nos. 45, 46), holding a roll in his left hand, and his right hand raised as if giving the signal for the games of the circus. The cloak is fastened with a large curved fibula on his right shoulder, and his hair is arranged in thin curls all round his head.

Oldfield Cat., VI. a.; Pulszky Cat., p. 23. Unfigured.

(77.)

'73. 25.

SEMI-STATUETTE GROUP. Roman. 3rd or 4th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. a. 67.) H. 6 in., W. $3\frac{1}{4}$ in.

A group of figures carved in very high relief. In the centre a fine middle-aged male figure of a priest joining the right hands in marriage of another middle-aged man and a woman, the former of whom holds a small ball in his left hand. The composition is very simple and full of grace. (78.)

'65. 96, 97.

TWO Leaves of Diptych. Roman. 6th century. Original in the Imperial Museum of Vienna. H. $10\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

The two leaves of the Diptychon Riccardianum now at Vienna (as well as the other diptych from the same collection, figured in Gorius, II. pl. ix. and xi.). On each leaf, standing between partly fluted and partly twisted columns with Corinthian capitals, supporting a flat triangular ornamental pediment, is represented a fine female figure; one being intended as the personification of Rome, and the other of Byzantium; each is crowned, but the crowns are of different shapes.

One female representing Rome holds a cornucopia in her left hand and a peculiar shaped torch in her right hand, a small winged figure, considered by Gorius as the Genius of Rome, is placed at her right shoulder. The other female holds a long and slender thyrsus with a fir cone at each end and a globe surmounted by a statue of Victory holding a palm branch and wreath.

On each side of the heads of these females are certain letters inscribed in red ink, which Gorius reads *Fauftitas Io . . .* and *Feracitas*. It is, however, evident from Gorius' figure that the letters are much more modern, and I clearly read the former word as *Castitas*. Gorius further considers the letters *Io . . .* to indicate the consul *Iohannes*.

Figured, Gorius, *Thes. Dipt.*, II. pl. iii. and pl. x. (79, 80.)

'73. 26.

LONG Plaque. Top of a book cover. Roman. 4th or 5th century. Original in a private collection at Aargau, Switzerland; cast communicated by Dr. Keller, of Zurich. H. 3 in., W. 12 in.

Within a long, deeply sunk, narrow panel two angels floating in the air (in the manner of the early Christian sarcophagi) support a central wreath, within which is the bust of a female, clad in regal Byzantine robes and crowned. Beneath, in a long and narrow Roman label, are inscribed the words:—

+ PERPETVAE SEMPER + AVGVSTAE : ··· — ▷- +.
Rude but very boldly executed. (81.)

'54. 89.

LEAF of a Diptych. Roman. 6th century. Original in Mus. Cluny, Paris. H. $12\frac{1}{2}$ in., W. 4 in.

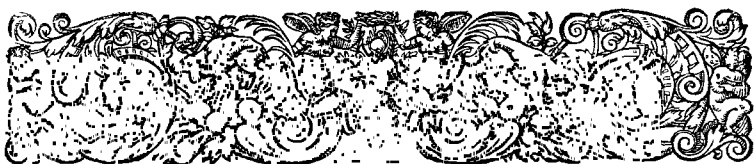
Two compartments separated from each other and surrounded by a foliated border with small square medallions (each inclosing a female head), each leaf containing the nearly identical figure of a warrior prince, crowned, and armed with a round shield and long spear, and standing upon a vanquished foe.¹ Each wears a coat of mail extending on the arms only to the elbows, over which is a cloak fastened on the left shoulder with a fibula; the feet are shod with sandals, and they have leggings over the calves of their legs, which are otherwise naked. Each is represented as standing beneath a rich Byzantine rounded arch resting upon lateral columns, which in the upper compartment are twisted, and the lower fluted, with Corinthian capitals. In each of the upper angles is a gracefully curled leaf.

Figured, Lenormant, *Trésor de Glyptique*, II. pl. 58, fig. 1. (82.)

In addition to the 82 pieces above described, casts of the following objects of the classical period are described in other divisions of this Catalogue, namely:—

- (a.) The Zurich PYX of Venus and Adonis.
- (b.) The PYX of the youthful Bacchus.
- (c.) The PYX with lion hunt (Darmstadt Museum).
- (d.) The PYX with scenes of the life of Achilles (Xanten).
- (e.) The Roman (or Anglo-Saxon) COMB (Collection Boeckhe).
- (f.) The Roman COMB with Venus and the Graces (do.).
- (g.) The Roman COMB with the eagle and Ganymede (?).

¹ The piece was probably executed in order to record the simultaneous victory gained by two princes of the Macedonian dynasty. They might be mistaken for the Byzantine warriors, Saint George and Theodore, but they have no nimbus, and their foes are mortal men and not demons.



SECTION II.—EARLY CHRISTIAN (CHIEFLY ITALIAN) IVORIES.

'58. 8, 9. '69. 60.



TWO Leaves of a Diptych. Early Italian. 7th century. Original in the Treasury of the Cathedral of Monza. Each leaf, H. $14\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

The two leaves of the diptych of Monza, forming the cover of a "gradual" of St. Gregory, written in gold and silver letters on purple vellum.¹

First leaf, a figure in consular robes, wearing the lorum, seated on an elaborately ornamented seat, his feet resting on a large ornamented footstool, his right hand raising the mappa circensis, and his left holding a sceptre terminating in a palm leaf; the whole enclosed by columns with Corinthian capitals and a round arch at top surmounted with a Byzantine cross, and an eagle in each upper angle. The capitals are

¹ This diptych has been cited as a proof that in the early ages, the dress of the chief dignitaries of the Church was identical with that of the Consuls, an opinion not entertained by Catholic writers, who insist that this ivory was originally consular and subsequently converted into an ecclesiastical one; thus, Martigny, *Diët. d. Antiq. Chret.*, p. 217, says, "Ce diptyque avait été consulaire, et il conserve encore la plupart des attributs denotant sa primitive destination. Seulement on a écrit au-dessus de l'un des consuls le nom de David et celui de S. Grégoire sous le second: une légère retouche faite aux deux figures achève tant bien que mal l'illusion; ainsi la toge brodé du consul transformé en S. Grégoire a été modifiée de façon à ressembler à la pénule ou chasuble, le sceptre aminci est devenu une croix, enfin on a tracé sur la tête la couronne cléricale." This opinion has also been expressed by Gori, as well as by Messrs. Oldfield and Digby Wyatt, but having carefully examined the diptych itself, with this object in view, I cannot entertain the idea of its having in any way undergone alteration; indeed, the whole style of the design and execution shows it to be very different from any known consular ivory. Its ornamentation is far more elaborate, although less graceful and with less of classical taste. The inscriptions are certainly not palimpsests.



surmounted by a label inscribed DAVID · REX ·, the V and X being of the Anglo-Saxon form.

Figured, Gorius, *Thes. Dipt.*, II. pp. 201-218, pl. vi.

Second leaf, a figure standing beneath an arch similar to that of the other leaf, in consular robes, but with the head tonsured, the right hand raised with the *mappa circensis*, the left holding a sceptre surmounted with a Maltese cross, his feet resting upon an elaborately ornamented footstool, on each side of which is to be observed a ribbon interlaced in the Anglo-Saxon manner. Over the two capitals is inscribed *SCS GREGOR(ius)* and on a slab above the head of the figure, the lines—

+ GREGORIVS PSVL MERITIS ET NOMINE DIGNVS
VNDE GENVS DVCIT SVMMVM CONSCENDIT
HONOREM.

The letters G S and C are of the angulated Anglo-Saxon form. The ornamentation of this diptych is far more elaborate than that of any consular diptych.

Figured, Gorius, *ut supra*.

(83, 84.)

'58. 56. '65. 98, 99, 100, 101.

FIVE Plaques, being portions of an Episcopal Chair. Italian. 6th century. Original in the Sacristy of the Cathedral of Ravenna.

'58. 56. H. 5 in., W. 6½ in.

Portion of the celebrated chair of St. Maximinus, preserved in the sacristy of the Cathedral of Ravenna.¹ Joseph sold by his brethren. To the right beneath a flat-roofed building, supported in front by a twisted column and foliated capital, stand three of the brethren of Joseph, the foremost of whom is receiving money from the Egyptian merchant for his little brother Joseph, who stands near him beseechingly holding out his hands to him. To the left approach three Egyptians with long plaited hair hanging on their shoulders, one holding a long spear in his left hand, his right filled with money held towards the brother of Joseph.

¹ A figure of the entire chair is given in Sommerard's *Des Arts au Moyen Age*, but several of the plaques are wanting on the original chair. The still existing plaques are carved on both faces, and in order to make the chair appear perfect, Sommerard has figured both faces, thus filling up the vacant spaces. There is a beautiful drawing of the chair in the *Gallerie Ramboux* in the Academy of Fine Arts at Dusseldorf.

A second Egyptian bearing a bow, and a third riding upon a well designed camel, a second camel appearing in the background. This design is carved within a sunk panel, the figures being much smaller and better designed than those in the two pieces Nos. 88 and 89. (85.)

'65. 98. H. $5\frac{1}{4}$ in., W. $6\frac{3}{4}$ in.

The meeting of Joseph and Jacob. Here Jacob, old, blind, with long flowing hair and beard, is fallen into the arms of his son Joseph, who is crowned with a jewelled coronet, and who throws his arms round his father's shoulders; to the right stand three of the sons of Jacob in shaggy coats, holding their shepherds' crooks and upraised hands, and to the left, behind Joseph, stand four warriors clad in helmets, holding spears and swords. A large circular shield is also on the ground behind Joseph. The designs of this and the preceding piece are full of life, the execution bold and the draperies well arranged, although this is apparently by a different hand. (86.)

'65. 99. H. 18 in., W. $3\frac{1}{3}$ in.

One of the upright bars of the episcopal ivory chair of the Cathedral of Ravenna, containing the representation of a branch of a vine springing from a vase, arranged so as to form a beautiful branching and foliated scroll with bunches of grapes, and with admirably executed figures of a lion, stag, goat, and peacock within the scrolls. (87.)

'65. 100. H. $8\frac{1}{2}$ in., W. 5 in.

Above is an angel, with outstretched right hand, the first, second, and fourth fingers extended, and with a long rod in the left hand, appearing in a dream to the sleeping Joseph reclining on a large mattress-like bed (St. Matth. i. v. 20, not ii. v. 13). Below, the same angel is holding the bridle of an ass, on which is seated the Virgin, resting her right arm on the shoulder of Joseph, who walks by her side holding her with his hands round the waist. This has strangely been supposed by the editor of the third volume of Gorius to be an anachronism, and to represent the flight into Egypt without the infant Saviour, especially taken in conjunction with the vision of the angel to Joseph represented above, but it is impossible to notice the figure of the Virgin without being convinced that it is intended here to represent the journey of Joseph and Mary to Bethlehem just previous to the birth of Christ. The head and hair of the Virgin are treated exactly as in the Berlin tablet, *pl. No. 111*, whilst the head of Joseph as completely represents the head of St. Peter with its strongly marked forehead and short curly beard seen in the companion Berlin piece, *pl. No. 110*. At the top and bottom of this

piece are also borders of the Grecian ball and lozenge fret. The execution is bold and very spirited but rather coarse, being, however, much superior to that of the Brera piece next described. The other side of this piece has a carving of the miracle of Cana, of which we have no cast.

Both faces figured by Bandinius, "In tubulam eburneam observationes," Florence, 1746; also the journey to Bethlehem in Gorius, *Thes. Dipt.*, IV. pl. xii. (the editor of which work was neither acquainted with the origin of the figure nor the work of Bandini).

Figures of both sides, Munter *Sinnbilder*, pl. x. f. 53 and pl. xi. fig. 64. (88.)

'65. 101. H. $7\frac{1}{4}$ in., W. $4\frac{2}{3}$ in.

Christ, healing the blind and lame, stands on the left side of the piece, young, beardless and nimble, with short curly hair and with sandals on His feet, holding a rod in His left hand with a Greek cross at its top, and His right hand extended, touching with his forefinger the eye of a blind man standing helplessly before Him leaning on a staff, clad in a chasuble of the ancient form; behind Him stands, leaning on a crutch, a lame man with a distorted foot raised in the way of Italian cripples, and with his right hand open as if in supplication. In the background is seen the upper part of a figure intended apparently for St. Paul, with a large circular nimbus, short hair, triangular beard, the right hand elevated and open, and holding a book with his left hand. It is impossible not to be convinced of the complete similarity of this head to that of St. Paul in the Berlin tablet described below, No. 110. At the top and bottom of the piece is a narrow border with the Greek ball and transverse lozenge fret, in the upper border most of the balls are marked with a small impression in the middle, which is also seen in the similar borders of the Berlin piece. The workmanship is coarse.¹ (89.)

'58. 55, 67, 68, 69, 70.

THE top and four sides of a Casket. Italian. 5th or 6th century. Original in the Biblioteca Quiriniana, Brescia. Various sizes.

¹ Having felt fully convinced that this piece formed part of the ivory chair at Ravenna (of which several of the plaques are wanting), I carried a cast of it with me when visiting that city, and on comparing it with the rest of the chair, it was evident to myself and a number of the canons present that it was one of the lost pieces. I accordingly presented them with my cast, which they gladly accepted.

'58. 55. H. $7\frac{3}{4}$ in., W. 12 in.

The casket, of which this and the four following numbers form portions, is one of the most important relics of early Christian art in existence. In its varied scenes and in their admirable design and most careful execution, they recall to mind the finest of the earlier Christian sarcophagi. This is the top of the casket, and is composed of two long plaques with scenes of the early portion of the Passion of Jesus Christ. In the lower: 1. The Saviour, young, beardless, and without a nimbus, standing amongst trees in the garden of the Mount of Olives. 2. Christ again confronting five male figures clad in tunics and bareheaded, without beards, who approach Him, each holding a torch and two of them holding large shields (one oval and the other circular), with central bosses and ornamental carving. 3. St. Peter, aged and bearded, and with short cut hair, standing before a square column, on the top of which stands a cock, a female servant is arguing with Peter. In the upper plaque: 4. Christ, held by two attendants, is brought before Pontius Pilate and Herod seated on curule chairs. 5. Pilate seated on a wide couch and cushion on a raised dais, with four attendants engaged in washing his hands, upon which a youthful attendant pours water out of a flagon, holding a basin below. 6. Christ led by two attendants towards Pilate. All these attendants, as well as Pilate himself, are clad in long cloaks, fastened on the right shoulder with a circular fibula. These figures are about three inches in height. The two plaques are separated by a narrow band, along which festoons of drapery are arranged with birds sitting on them. (90.)

'58. 67. H. $8\frac{1}{4}$ in., W. $8\frac{1}{4}$ in.

This portion forms one of the sides of the casket, and is composed of a central plaque surrounded by narrow borders containing small groups and surmounted by a piece containing, in sunk circular panels, three busts, of a youth, a middle-aged and an old man, excellently designed. In the central part: 1. The Saviour is twice represented, as in the preceding pieces, curing the blind man, who approaches Him helplessly with downstretched arms, the Saviour touching his eyes. 2. The Raising of Lazarus, who is represented like a child swaddled, but with a cloak hanging behind him, standing at the door of a small temple, the sides of the entrance with twisted columns, and the side of the temple with a cancellus. The temple is raised and approached by a flight of six steps, as in many of the sarcophagi. The Saviour touches the head of Lazarus with a long rod. The upper border represents: 3. Moses standing on a rock taking off his shoe, the open hand of God appearing above. 4. The three

children with outstretched arms, in the manner of the figures of the Orantes in the catacomb frescoes, in the fiery furnace; behind them stand three attendants and one larger figure, probably intended for the angel. 5. Moses standing erect in front of a mountain; an open book of the law lying on the ground before him; above, in the clouds, a small head representing Jehovah. This is quite an unique mode of treatment of this subject, which is often seen amongst the sculptures of the sarcophagi, in which, however, Moses receives the law from the hand of God outstretched from a cloud. In the lower border are represented: 6. A group of sheep (almost identical in design with some of the Roman mosaics) amongst trees, approaching towards the next group (7), which consists of Jacob and Rachel standing on either side of a large well, with a windlass and rope. Jacob is here clad as a shepherd with a tippet upon his neck, exactly as seen on several of the Christian sarcophagi, holding a long staff over his shoulder and with the legs bandaged below the knee. (This subject is doubtless here introduced as a type of the scene of Christ and the Woman of Samaria at the well.) 8. Jacob also with bandaged legs wrestling with the angel, represented without wings, and clad in a long cloak. To the right is seen a diminutive figure of Jacob ascending a ladder. In the left hand margin is sculptured: 9. A well-designed olive tree, and on the right: 10. A square column with a small tree, over which hangs a pair of scales suspended from a wall by a nail. (91.)

'58. 68. H. $8\frac{3}{4}$ in., W. $8\frac{1}{2}$ in.

This is the other side piece of the casket, and consists of a central plaque surrounded by narrow borders containing small groups, and surmounted by a piece with three small busts in sunk circular panels, one representing a young man and the two others old bearded men. In the centre piece: 1. Christ raises the dead daughter of Jairus, taking her by the hand. She is represented lying with the body propped up on a couch of elegant classical form, the back part supported by a curved bar in the shape of a dolphin. At the back of the couch stand a group of four females, with dishevelled hair, grief being well depicted on their faces. In the upper border: 2. The death of the old prophet, the dead body of whom, swaddled like a mummy, lies on the ground in the centre, with the ass standing near, the lion also standing to the right (1 Kings, xiii. v. 24); to the left his son, as a warrior, armed with a spear and shield, and clad in a long cloak, approaches, stooping down towards the body, followed by an attendant. To the right: 3. Elisha standing at the side of an altar, a flame descending from above to consume his sacrifice. In the lower border, two priests

of Baal dancing before their altar, on which lies the gigantic head of an ox. Each priest bears aloft a pair of long-handled cymbals in each hand. 4. To the right an agape or sacred feast (the Last Supper?), five persons seated at a semi-circular table covered with a richly embroidered cloth; in front, a small round table, on which is a fish surrounded by five small round cakes, marked with a cross like our Good Friday hot cross buns. The figure seated to the left holds out a cup to an attendant, who approaches with a wine flagon. On the left narrow border is sculptured: 5. A tall plain cross, and on the right narrow border: 6. A tall candelabrum resting on a tripod, with a lamp of the classical form on the top. (92.)

'58. 69. H. $8\frac{1}{2}$ in., W. $12\frac{1}{2}$ in.

The front of the casket consists of a large central plaque surrounded by narrower ones, with scenes of Bible history, and surmounted by a border containing five heads in circular sunk panels. The centre one (over the lock plate) is rather larger than the others, and is evidently intended for the Saviour. It is quite juvenile, beardless, with the hair combed straight down (not parted) on the forehead, and with flowing ringlets at the sides of the head, and without any nimbus. The other heads are those of a young, a middle-aged, and two aged men; one with a longer beard and bald head is most probably intended for St. Paul. The centre piece contains: 1. The *noli me tangere*. The youthful Christ represented as above, standing with His right arm extended over the head of the Magdalene, kneeling to the left. 2. Christ standing erect holding a long wide scroll in both hands surrounded by six seated apostles, within a temple, the wide opening to which is draped, with the curtains looped up at the sides and fastened to twisted columns with foliated capitals. 3. Christ as the Good Shepherd standing beneath a rounded arch, supported by fluted columns with ornamental capitals, from the back of which extends a walled enclosure, within which are a number of sheep. A rampant wolf on its hind legs is baying at Christ. In the background the hireling is seen running off.

In the narrow upper border: 4. Jonah cast out of a boat rowed by three men is partly swallowed by a monstrous serpent-like "whale," and 5. Jonah is thrown up by the same monster on dry ground.

In the narrow lower border, to the left: 6. *Susanna* standing in the attitude of one of the *Orantes*, with open uplifted hands between two trees, the two elders approaching from behind the trees, one on each side.¹ In the middle: 7. *Susanna* led by the two elders towards the

¹ The same subject appears upon many of the Christian sarcophagi, and has been assumed to represent the female for whom the sarcophagus was made, attended by two



judgment seat, on which Daniel is seated. To the right: 8. Daniel standing naked with uplifted, outstretched hands between the two lions, who are seated quietly with their heads turned back looking towards him. In the left narrow upright border: 9. A large fish hanging by a string to a nail; and in the right narrow upright border: 10. A square pillar with the cock of St. Peter standing on the top of it. (93.)

'58. 70. H. $12\frac{3}{4}$ in., W. $8\frac{1}{2}$ in.

The back of the casket consisting of a large central plaque surrounded by narrower ones, with scenes of Bible history, and surmounted by a border containing four circular concave panels, each containing an aged man's head, probably intended for Apostles, but destitute of an attribute. In the centre plaque: 1. The youthful Christ standing between two apostles, with the hand of the Father descending from above towards His head. The three figures are represented standing on what looks like water, but which is evidently intended for a cloud, the scene doubtless, therefore, representing the Transfiguration, and being, I believe, an unique representation of this scene, which Messrs. Northcote and Brownlow state is never found in early Christian sculpture.

2. The story of Ananias and Sapphira. To the left, St. Peter seated questioning Sapphira standing before him, with the bag of money laid at his feet. To the right, Ananias dying, carried off by four attendants.

In the narrow upper border: 3. A female figure between two trees, with outstretched arms, in the attitude of one of the Orantes of the Catacomb frescoes. 4. Jonah lying asleep under the gourd. 5. Moses pointing to the brazen serpent lifted up in the wilderness, or it may rather be intended for Daniel feeding the dragon of the Apocrypha, a scene which occurs on one of the Sarcophagi (Bottari, vol. i. pl. 19).

In the narrow lower border: 6. Pharaoh's daughter with her female attendants discovering the infant Moses floating on the river. 7. Moses contending with the Egyptian, who is represented falling down backwards. 8. An agape (Moses feasting his brethren?) with five persons seated at a semi-circular table with ornamented drapery; in front on a small stand is a large dish containing what looks like a bird trussed, with small round cakes, each marked with a cross. To the left, an attendant carrying a flagon to an enormous vessel standing on three legs, having a fire apparently beneath it.

male friends, or for a female saint in prayer, with two disciples, but the identification of the figure with Susanna is here completed by the next scene, where she is led to judgment. An Italian casket of the 14th century with the story of Susanna in detail is described under Nos. 703-707 *post*.

On the left narrow border : 8. A tall square tower or campanile of four stories, with a low conical roof like that of an Irish round tower, the entrance at some height from the ground, and three small square light-holes placed singly. On the right hand narrow border : 9. Judas hanging himself on a tree, fully clothed (and not in the disgusting manner of the 14th century).

It will be at once perceived that in the mingling of subjects from the Old and New Testament histories, and in the small size given to some of them as border pieces, we have the precise treatment seen on many of the early sarcophagi. Many of the details also are quite classical. Hence this casket may justly be regarded as of the highest importance as a very early work of art.

Described in *Mittheilungen d. k.k. Central Commission*, vol. XVI. p. lxvi, and regarded as of the 3rd or 4th century. (94.)

'55. 12, 13.

THE Front and Back of a Book Cover. Italian. 6th century. Original in the Treasury of the Cathedral of Milan.

'55. 12. H. $15\frac{3}{4}$ in., W. $12\frac{1}{2}$ in.

The front of this grand book cover consists of one central, two transverse pieces (top and bottom), and two side pieces, each of the two latter divided into three compartments. Arundel Soc. (IV. a).

In the middle piece (8 in. by $4\frac{1}{2}$ in.) is represented in very low relief the entrance to a temple, flat at the top, resting on square side columns with Corinthian capitals; in the middle of this plaque is a broad wreath of flowers and fruit, with ribbons floating below, and in the centre of this wreath is affixed a lamb, formed of enamelled jewellery, with a circular nimbus or wreath slightly ornamented with leaves round its head, in very high relief.

In the middle of the top transverse piece is represented the birth of Christ in a very realistic manner under a shed. The Virgin is seated to the right, Joseph to the left, the Child lying on a shield on the top of a brickwork manger, with the ass and ox standing behind: no nimbus, no star, no angels, no shepherds with their flocks. The Virgin presses her left hand against the side of her head. Joseph supports a vase in his right hand. To the left is a rich wreath, in which is the bust of the angel of St. Matthew holding a book, with a plain circular nimbus round his head and six wings, and to the right is the bust of the bull of St. Luke similarly six-winged and nimbed within a corresponding wreath.

In the middle of the transverse piece at the bottom is the Murder of the Innocents. Herod seated to the left on a very ordinary shaped chair in armour, holding a shield and spear, with two guards similarly armed (the shield round and ornamented). Before him are three attendants, one of them dashing a child to the ground held in his upraised hand, whilst another child is lying at his feet. Two females with dishevelled hair and upraised hands rushing in from the left. On either side is a wreath, and within each is the bust of an aged man, most probably intended for SS. Matthew and Luke, but both quite alike (without nimbus or other attribute). On the piece at the left side are three scenes thus arranged in a descending series: 1. A female in a jewelled dress on her knees catching water in a vase falling from a rock to the right, towards which an angel to the left is pointing. This scene might easily be considered as intended for Hagar in the Desert (Genesis, xxi. v. 19), but Bugati has satisfactorily shown that it is the representation of the Annunciation as described in the apocryphal Gospel of St. James, published by Fabricius in Cod. Apocr. Nov. Testam., i. p. 91. "Et accepta hydia, exiit haurire aquam; et ecce vox dicens illi 'Ave gratia plena.'"

2. Three male figures in energetic attitudes, two of them pointing upwards towards a small star, evidently intended for the wise men (St. Matthew, ii. v. 2).

3. The Baptism of Christ, young, naked, standing up to His knees in a stream rushing out of a rock to the left, the Baptist standing to the right holding a crook in his left hand, his right hand placed on the head of Christ, on which a dove descends from above.

On the piece at the right side are also represented three scenes, which are thus arranged in an ascending series.

4. Christ riding to Jerusalem on an ass, two of the populace laying down their garments in his way, another behind the ass holds a palm branch.

5. A figure apparently intended for Christ, beardless and nimble, standing in the centre expostulating with a smaller figure seated at the top of a flight of three steps with plain sides, two other figures standing and sitting to the right. At the side of the seat are represented three objects, two of which are long, slightly curved and gradually sharpened to the tip, and which appear to me to be identical with the objects (fasces?) held by one of the attendants in the Diptych of Flavius Asturius, *ante*, No. 44. Bugati regards this as representing Christ seated disputing with the Doctors in the Temple. I prefer to consider it as Christ before Pontius Pilate. The disputation would be out of place (if the pieces are interpreted either in an ascending or descending series).

6. A female apparently in the same jewelled dress as in No. 1 on the opposite side, standing erect to the left, near her an angel standing and pointing upwards to a small star, and to the right a small temple or square building with open front and sides resting on columns, and a curtain hanging folded at the side at the door, at the top of a flight of steps. This scene is interpreted by Bugati as the visit of one of the Maries to the Sepulchre early in the morning, the star being that of the morning (St. John, xx. v. 1). I can find no other interpretation for it in the apocryphal Gospels.

Each piece of the whole of these is surrounded by a narrow slightly incised foliated border. The groups are finely arranged, and in many respects favour of antique treatment. This is especially the case with the scene of the Murder of the Innocents.

Figured, Bugati, *Mem. storiche intorno le reliquie di S. Celso con append. sopra un di dittico d. Chies. Metrop. di Milano, 1782, 4to., and Oldfield's Notices of Sculpture in Ivory, frontispiece; Labarte, Hist. Arts Industr., Album, Sculpt., pl. 6.* (95.)

'55. 13. H. $15\frac{3}{4}$ in., W. $12\frac{1}{2}$ in.

Here, as in the front, are affixed together one central, two transverse pieces (top and bottom), and two side pieces, each of the two latter divided into three compartments. In the middle piece (8 in. by $4\frac{1}{2}$ in.) is represented the entrance to a temple, flat at top, resting on side columns with decorated capitals, with curtains looped at the sides in the ancient manner. Upon this plaque is affixed a jewelled cross, containing 19 jewels and cameos in considerable relief.

In the middle of the upper piece is represented the Offering of the Magi. The Virgin with her head covered with a veil, but without a nimbus, is seated in a plain chair, holding the infant on her lap; he has a small plain nimbus, and his right hand is extending towards the first of the three Magi, who as well as the third hold dishes in their hands filled with money or fruit, whilst the middle one holds a cornucopia. At each end, within a rich circular wreath, are the busts of the winged lion and eagle (both nimbed) holding books. At the left side are: 1. Christ nimbed (with one attendant) curing two blind men, who approach leaning on their staves. 2. Christ, not nimbed, with an attendant, curing the paralytic, who is carrying his bed on his shoulders. 3. Christ, not nimbed, standing with a rod in His outstretched right hand, pointing towards the swaddled figure of Lazarus standing erect at the entrance of a small temple with columns and capitals, approached by four steps.

Martha standing in the background, and Mary prostrate and embracing the foot of Christ.

On the right side: 4. Christ, with a circular nimbus, sitting on a globe marked with stars, His hands extended, giving what appear to be two circular wreaths to two disciples (?), most probably intended for SS. Peter and Paul, as in many early mosaics, standing on either side of Him, who hold out their hands covered with a napkin to receive the gifts. 5. An agape, four persons seated round a semi-circular table in the antique manner before a building with a square-headed opening; on the table are dishes on which are a fish and several small cakes marked with a cross. This may be intended for Christ (although not nimbed) with Lazarus and his two sisters, or a curtailed representation of the Last Supper, or the repast of fish and bread at which Christ assisted after His resurrection (St. John, xxi. v. 9). 6. Christ, nimbed, seated on a star-spangled globe, before Him stands a female with hand outstretched above a square coffer standing on three small balls, and two male figures near her. I suppose this is intended for the offering of the Widow's Mite. It can hardly be intended for the Woman of Samaria. (It has also been suggested that the female may be the mother of Zebedee's children and her two sons (St. Matth. xx. v. 21), or the Woman taken in Adultery brought before Christ.) In the middle of the bottom piece is represented the miracle of Cana. Christ (not nimbed) with eight persons standing round is pointing with a wand to one of three great water pots, into which an attendant is pouring water from a large amphora, pointed at the bottom, carried on his shoulder. At each end is the bust of an aged man surrounded by a circular wreath, possibly intended for the two evangelists, whose symbols are seen on the top piece, both exactly alike, and also quite resembling those of No. 95, without any nimbus or other attribute. Each piece is surrounded by a narrow foliated border of very shallow workmanship.

These groups are well arranged, and evidently executed by the same hand as those of the preceding piece.

Figured, Bugati, *ut supra*.

(96.)

'73. 27 a, b, c.

THREE Plaques, probably part of a Casket. Italian. 6th or 7th century. Originals in the South Kensington Museum, Nos. 149 a, b, c. '66. Maskell Catalogue, p. 67. L. 6 in., 10 in., and 10 in. Each plaque, H. $1\frac{3}{4}$ in.

These three plaques are of an early period, and appear to me to have been executed by the artist of the great Milan book cover, with which they agree in several important respects, one of which is the nearly identical narrow foliated border of the different plaques.

The subjects have not hitherto been satisfactorily determined ; they, however, clearly represent the early scenes of Gospel History.

In the first long piece are a series of figures which have been supposed to represent the visit of the Women to the Sepulchre. At first I considered them to be intended for the history of Sarah and Hagar and her son ; the absolute identity, however, of the first group with the first small group of the Milan book cover, described above, gave the clue to the real interpretation of the piece. The Virgin, as described in the apocryphal Gospels, is surprised whilst catching water streaming out of a rock, by the visit of the Archangel of the Annunciation. The next scene is Joseph lying asleep accosted by the angel, whilst the Virgin, whose condition is clearly shown, is standing near, with her attendant. We have next the meeting of Elizabeth and Mary, the house of Zachariah, and a "City of Juda," represented by a building with two tall slender campanile-like towers ; the condition of Elizabeth, who wears a large cloak, is also clearly delineated. The right hand group is intended for Mary (for she is represented thrice in identical clothing) departing from the house of Zachariah, whilst Zachariah himself, holding a book and a staff, approaches a small temple, similar to one represented on the Milan book cover. An angel stands between these two figures directing the attention of the Virgin upwards. There is no authority for this addition to the history as given in the Gospel of St. Luke, as it cannot possibly be intended for the Holy Ghost inspiring Zachariah, although it may be intended for the fulfilment of the Archangel's promise to revisit Mary, recorded in the apocryphal Gospels.

In the second long piece are represented the three wise men of the East gazing in wonder at the star, shown as in the Milan book cover on the upper ornamented border, the first of these three figures being identical with the design of the same scene in the Milan piece. In the centre is the scene of the Nativity, and at the right end are the three Magi offering their gifts to the infant Christ, seated on His mother's lap, both scenes being identical in every detail with the same subjects on the Milan book cover, even to the double carpenter's saw held by Joseph. The objects offered on a large dish by the first of the Magi have the appearance of, but they can scarcely be, fishes ; they may be intended for small cornucopiæ, one of larger size being held by the central figure (looking back towards the third) in the Milan piece.

The short piece is devoted to the ministration of the Baptist (St. Matthew, ch. iii.). To the left are several figures leaving a building (v. 5-7). In the middle are two figures, one of whom is striking a tree with a long implement (probably an axe, illustrating v. 10), and to the right is the Baptism of Christ (v. 13-17) represented very archaically, the River Jordan issuing from an urn held by a seated aged figure, who holds a large branch over each shoulder. The Saviour is represented quite like a little child, over whose head the dove is descending. The Baptist holds his long curved staff over his shoulders.

(97-99.)

'58. 127.

FOUR Panels, possibly portions of a Casket. Italian. 7th century. Originals in the collection of M. Micheli. Each plaque, H. $3\frac{3}{4}$ in., W. $3\frac{1}{3}$ in.

1. Christ healing the blind. The Saviour is young and beardless, with flowing hair, and destitute of a nimbus, holding a short rod in His left hand with a small Greek cross at the end of it. Behind Him stands an apostle, and in front the blind man approaches leaning on a staff, his eyes being touched by the outstretched finger of Christ. The border is quite plain and the sculpture in considerable relief.

2. The scene of the cure of the paralytic. Here the Saviour holds His robe with His left hand and His cross in His right hand, which He extends towards the paralytic (who is represented still younger than Christ), and who is walking away bearing his bed on his shoulders above his head.

3. The raising of Lazarus. The Saviour is in the same attitude as in the last described piece, whilst Lazarus in a sentry-box-like cell stands upright swathed like a mummy. Two disciples, one with hand upraised in surprise, stand behind the Saviour.

4. Christ healing the Woman with the bloody flux, who is kneeling before Him with her right open hand raised up, and her left holding the bottom hem of His garment; Christ, with the body more bent forward than in the three preceding pieces, touches her forehead with the first finger of His right hand, the left hand holding the slender stem of the cross. A disciple stands behind Christ holding a roll, and another above the figure of the female.

These four pieces are entirely in the manner of the Christian sarcophagi, and may have been affixed to a book cover.

(100-103.)

'58. 179a, b, c, d.

FOUR Plaques of stained red ivory. Italian. 5th to 8th century. Originals in the British Museum. Each, H. 4 in., W. 3 in.

These four pieces are portions of a set by the same artist, carved in very deep relief so that some of the figures are almost entirely undercut, they are very short and robust but spirited, and partake much of the character of the finest of the Christian sarcophagi.

1. Christ, young and beardless, with a plain nimbus, indicated by a circular incised line round the head, stands on a small hillock, His open left hand raised upwards, in argument with four male figures without any attributes to distinguish them, who might be supposed to represent the Doctors in the Temple or the four Evangelists, the fourth (to the right) being young and beardless, possibly representing St. John. The Abbé Barbière de Montault considers this piece to represent the incredulity of St. Thomas, the figure standing on the right side of Christ extending the forefinger of his right hand towards His right side being intended for the doubting apostle. Christ, however, is represented fully clothed up to the neck, but there is either a deep fold in the garment or it may be a slit in the clothes under His raised right arm, through which the wound might be seen.

2. Pilate seated on a throne to the left washing his hand, over which the water is poured by an attendant from a vase into a basin. In the middle, Christ, young, beardless, and nimble, carrying his cross, urged forward by a soldier in a flat-topped cap. To the right, St. Peter seated, warming himself at a small chafing dish of coals resting on feet formed like kneeling figures, and astonished at the assertion of the female servant, who points her finger at him, the cock in a spirited attitude standing in the upper angle of the piece.

3. To the left, Judas hanging himself from a tree, his body wrapped in his cloak; under his feet the bag with the money falling out of its mouth. To the right, the Crucifixion. Christ quite upright, with a slight napkin tied round the waist, beardless, with a circular plain nimbus, feet apart without a scabellum. Titulus fixed over the head of Christ inscribed in well-formed Roman capitals REX IVD. (the King of the Jews). On the right side stands Longinus in a very spirited attitude with his right hand raised over his head in the act of piercing



with great violence¹ the *left* side of Christ with the spear, now nearly broken away; on the left side stand the Virgin and St. John, the former entirely wrapped (except the face) in her cloak.

4. The *two* Maries at the Sepulchre, which is represented as a small quadrangular building with a circular dome rising from its flat roof, which is supported on either side upon rounded columns with slightly foliated capitals. The doorway of the Sepulchre is square-headed, closed by two doors; one door remains with a large knocker formed of a lion's head in the middle, above which is a panel with a very diminutive representation of Christ raising the mummy-like body of Lazarus, and below the knocker is another panel on which is represented a seated weeping female (Mary); the other door was more open, and has been broken off accidentally, but the lower part shows portion of a panel with a corresponding weeping female figure (Martha). Within is seen part of a sarcophagus, ornamented with strigils; on the other side sits a soldier asleep resting on his large round shield and holding a long spear, and above them are seated the two Maries dressed as in the scene of the Crucifixion, each with one hand raised to the face, the attitude of grief.

These four pieces are photographed in Mr. Parker's series by Simelli. (104-107.)

'54. 56, 57.

THE two sides of a Book Cover. Italian. 5th, 6th, or 7th century. Original in the Bibliothèque Nationale, Paris. Each side, H. $14\frac{1}{2}$ in. by $11\frac{1}{2}$.

The front: 1. In the centre, Christ as aged with a long beard, destitute of nimbus, seated on a Byzantine throne between SS. Peter

¹ This is quite a unique mode of treating this solemn event, respecting which Mrs. Jamieson observes (Hist. of Our Lord, ii. 163), "We can recall no example in which the appearance of undue violence is seen. In this respect art has not been led away by the visions of St. Brigitta, who reports the spear to have been thrust so violently that it went through the Saviour's body and buried itself in the wood of the Cross." St. John, who alone records the fact of the piercing of the side of Christ, and the story of St. Thomas, does not mention which was the side pierced. In almost every instance in early art it is His right side; very rarely, however, we see the left side, the heart's blood being thus mingled with the water, and thus in the sculptures before us it No. 1 be intended for the incredulity of St. Thomas, it is the left side which must have been pierced, and it would clearly be a reason for doubting the correctness of the learned Abbé's suggestion if in the scene of the Crucifixion, No. 3, it was not the right side which was so violently pierced by the spear of Longinus.

and Paul, His right hand raised in the act of benediction (the first and second fingers only extended), the left hand holding a book. 2. Above, two angels floating in the air support a circular wreath enclosing a Byzantine cross. At the left side are represented: 3. Christ healing the blind man. 4. Christ curing the paralytic, who is bearing his bed. At the right side: 5. Christ pardoning the woman with the bloody flux, who kneels before Him. 6. Christ curing the demoniac, who bends in adoration before Him. At the bottom: 7. Christ with the woman of Samaria at the well; and 8. Christ raising Lazarus.

In all these scenes (except the first) Christ is represented young and beardless, destitute of the nimbus, but bearing the cross. The figures are very rudely executed ("très lourd," Labarte), but entirely in the style of the Roman Christian Sarcophagi of the 4th and 5th centuries.

Figured, Lenormant, *Trésor de Glyptique*, vol. II. pl. 10, 12.

The back: 1. In the centre, the Virgin seated, holding the infant Saviour on her left arm, His right hand raised in the act of benediction and His left hand holding a cross; two angels stand at the sides of the Virgin. Above: 2. Two angels supporting a wreath and cross as on the other side. On the right side: 3. The meeting of Joseph and Mary. 4. The journey of Joseph and Mary to Jerusalem; she is represented riding on an ass, supported by Joseph. On the left side, 5: The Annunciation. 6. The Visitation of Mary to Elizabeth. 7. The Entry of Christ, riding on an ass, into Jerusalem, the people strewing branches and clothes in the way.

These designs are executed upon distinct plaques, the work being very rude but spirited, none of the figures are nimbed. The style is similar to that of the ruder Sarcophagi and Roman ivory pyxides. Several of the designs agree with those of the plaques in the Ivory Chair of Ravenna.

Figured, Lenormant, *Trésor de Glyptique*, II. pl. 9, 11.

(108, 109.)

²55. 10, 11.

TWO Tablets (parts of a Book Cover?). Italian. 6th or 7th century. Originals in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 1, 2.) Each tablet, H. $11\frac{1}{2}$ in., W. $5\frac{1}{4}$ in.

These are two very remarkable pieces, being identical in design with, but infinitely more skilful in execution than the central portions of the

two parts of the great book cover of the Paris Library left above described.

1. In the centre is seated a figure eight inches high of Jesus Christ, represented, quite unusually, as more than middle-aged, with long flowing hair and a conical beard, without a nimbus, holding a large jewelled book on His knee with His left hand, His right hand raised as high as His breast in the act of benediction, the first and second fingers alone being extended upwards and the palm of the hand turned towards the spectator. His feet wearing sandals rest on a footstool, and He is seated on a curule chair with lions' heads and feet and a large cushion. On either side of Him are seen the heads and the upper parts of the bodies of two male figures, evidently intended for SS. Peter and Paul, neither of whom are nimbed; St. Peter to the left with a high fully developed forehead and short straight hair, not *tonfured*, and with a short curly beard, his right hand raised and open, and St. Paul,¹ with long straight conical beard like that of Christ. Above the head of Christ is a rounded ornamented arch, resting at the sides on Corinthian capitals, between which extends a rod, from which is suspended a curtain by rings, and beneath the arch is a large shell, the upper edge of the arch is ornamented with a series of scallops tipped with small balls, and in the upper angles of the piece (outside the arch) are busts of Sol (as Apollo) with a seven-rayed crown holding a rod, round which is twined a ribbon, and of Luna crowned with a crescent (as Diana) and holding a flaming torch.

The figure of Christ is robust and more like the ordinary treatment of the Father than the Son; the faces of the apostles are exceedingly characteristic. The ledge of the chair and a bottom bar beneath the footstool are ornamented with the ball and transverse lozenge Greek fret, and on the latter is a large raised capital C.

The only ivory sculptures which I have seen which at all remind me of the treatment of this singular piece (and its companion) are the standing figures of St. John and the Evangelists affixed to the Ivory Chair of Ravenna.

Figured, Didron, *Annales Archéol.*, vol. XVIII. tab. opp. p. 301. The observations of this author on the doubtful authenticity of this and the companion piece are noticed in my Introduction.

2. In the centre is seated the Virgin, of graceful form, but with a face almost circular, the hair not visible, being fastened in a close fitting cap which is covered by a veil, which extends over her shoulders and

¹ This figure of St. Paul greatly resembles the disciple seen in the Brera piece, *ante* No. 59.

hangs down below her elbows with a fringed border. The Holy Child, with a very chubby face and curly hair, but without a nimbus, is sitting on her lap holding a roll in the left hand and His right hand raised in benediction, as in the companion tablet. On either side of the Virgin is seen an angel with curly hair fastened round with a band, with a cloak fastened by a brooch on the right shoulder. The one to the left with the open right hand raised, and the other to the right holding a globe.

The execution of these figures is extremely careful, the features of the angels especially are admirably sculptured, although somewhat too robust.

The bottom border of the piece is marked like the companion piece with a raised letter C. (110, 111.)

'58. 63, 263.

TWO Leaves of a Diptych. Italian. 5th or 6th century. Originals in the collection of M. Carrand. Each, H. $11\frac{1}{2}$ in., W. $4\frac{4}{5}$ in.

1. Adam seated naked on the ground on the upper part of the piece holding the branch of a tree with his left hand. The remainder of the ivory is occupied with animals of various kinds, admirably designed and carved, amongst which are the lion and lioness, leopard, eagle, sparrow, bear, elephant, wild boar, horse, lizard, goat, serpent, stag and young, sheep, ox, and even a diminutive grasshopper. The scene appears to me, therefore, intended to represent the naming of the beasts by Adam in Paradise, indicated by the four streams gushing out of the rock at the bottom of the piece. The Rev. Wharton Marriott saw in it the entry of the Serpent into Paradise.

2. Three scenes of the life of St. Paul. 1. St. Paul, aged, with a long triangular beard, holding a roll in his left hand, raises the right hand in benediction with the first and second fingers extended; he is seated on a curule chair; in front of him stands a short stout male figure holding a book, and behind him, leaning on the chair, stands another middle-aged male figure, without a beard, also holding a roll. The first of these is considered by Mr. Marriott to represent Pope Linus, and the second, St. Peter.

2. St. Paul, at Melita, standing on the left side shaking the viper off his hand into the fire (Acts, xxviii. v. 5). In the centre stands the ruler with upraised right hand clad in a large cloak, on which is marked the large lozenge-shaped *lati-clavus*, and which is fastened on the right shoulder with a large Roman fiddle-shaped fibula. This is evidently



FIG. 1. THE DEATH OF THE VIRGIN
BY MICHELANGELO
X. 1. 1. 1. 1.

intended for Publius, the chief man of the island (Acts, *ib.* v. 7), behind whom stands a tall older man with a pointed beard holding a short sword, possibly intended for the father of Publius cured by St. Paul (*ib.* v. 8), with his right hand raised and open in surprise.

3. To the left stands a miserably attenuated male figure supported by an attendant, and to the right stand two other male figures, one older in a cloak and trousers with a pointed beard, and with his right hand raised, pointing with the forefinger upwards, the other, younger and beardless. We have evidently here the curing of the cripple of Lystra by St. Paul (Acts, xiv. v. 10), the two figures to the right being, as I suppose, Paul (Mercurius) and Barnabas (Jupiter, v. 12), notwithstanding the difference in the appearance of St. Paul as seen here and in the two other scenes. Some time, however, must be supposed to have elapsed between the events recorded in the 14th and 28th chapters of the Acts.

This piece was considered by Mr. Marriott to date from "not later than the close of the 4th century, and there are many grounds for ascribing it to a considerably earlier date." The figures are admirably designed and as skilfully carved, with the draperies arranged in natural folds, and the features very cleverly individualized, especially those of St. Peter and Linus, the latter of whom bears considerable resemblance to Martin Luther.

Figured, Denon, *Monuments des Arts du Dessin*, t. I. pl. 38; photograph in Marriott, *Vestiarium Christianum*. (112, 113.)

'73. 28a, b.

TWO Leaves of a Diptych. Italian. 6th or 7th century. Originals in the collection of the late T. Bateman, Esq., Yolgrave, Derbyshire. Each, H. 13 in., W. 5½ in.

Large coarse work similar to and probably by the same hand as the Great Book cover of the Gospels in the Paris Library (*ante* Nos. 108, 109).

1. Above, Christ, beardless and of the juvenile type, without a nimbus, holding a cross in His left hand and His right hand raised in the act of benediction, with the first and second fingers alone extended, stands at the left side, the Woman of Samaria, drawing up a bucket of water with a rope round a windlass from a well within an architectural frame to the right. Below are two standing figures 8½ inches high representing two of the Evangelists (?) between columns with ornamented capitals. They are destitute of nimbi, old and bearded, each holds a

book with the left hand, the one to the left having his right hand raised in benediction in the Greek manner, the first, second, and fourth fingers being extended. They are not individually distinguished by any attribute, and wear stockings and shoes. The figure to the right holds the book with his left hand covered, the hanging sleeve marked with a letter like a reversed N. (114.)

2. Above, Christ is represented as in the other leaf, curing the paralytic, who carries his bed on his back, an aged disciple standing to the right. This design is completely in the style of the more rudely executed Christ-farcophagi, where the same subject is often represented. Below are two aged figures, probably intended for the two other Evangelists, corresponding in size with those of the other leaf, both bearded and holding books in their left hands, that of the left hand figure being covered and the hanging sleeve marked with a letter like an L turned upside down T.¹ The books held by all four are ornamented with an eight-rayed star, each ray with a small cross-bar at the end. They are draped and their feet wear shoes and stockings as in the other leaf. The right hand figure has the right hand elevated in the act of benediction in the Greek manner, whilst in the left hand figure it is in the Roman manner, with only the first and second fingers extended. (115.)

65. 93.

Front of a Book Cover in eight compartments. Italian. 6th or 7th century. Original in the Public Museum of Ravenna. H. 14 in., W. 12 in.

This book cover was originally in the Convent of St. Michael in the island of Murano near Venice. It is formed of eight plaques. 1. At the top two angels support a circular wreath enclosing a Byzantine cross. At each end stands a small figure clad in a consular robe marked on the breast with the *lati-clavus*, bearing a globe in one hand and a long slender cross in the other. 2. In the centre, Christ seated beneath a Byzantine canopy attended by four apostles, His right hand raised in the act of benediction. 3. Beneath, the three children in the fiery furnace, an angel to the left staying the fury of the flames with a cross. To the left: 4. Christ raising Lazarus, swathed like a mummy in a case. 5. Christ healing the paralytic, who carries his bed on his shoulders. To the right: 6. Christ healing the blind; and 7. Christ healing the demoniac bound with cords. In all these groups Christ is represented of the

¹ Such like marks occur on the robes of many of the Saints in the great mosaics of Rome and Ravenna.

juvenile beardless type, without a nimbus, and bearing a small cross. At the bottom, Jonah cast out of the ship to the whale, and Jonah lying asleep under a gourd. The design and execution of the whole is extremely rude, and recalls to mind the work of the worst executed of the Christian sarcophagi.

Figured, Gorius, *Thes. Dipt.*, III. p. 41; Labarte, *Hist. Arts Industr.*, text, *Sculpt.* (116.)

'58. 52.

Front of a Book Cover. Italian. 6th to 8th century. Original in the Vatican Library. H. of the cast, $13\frac{1}{2}$ in., W. 10 in.

This book cover, which is one of the most important specimens of early Christian art, consists of five plaques, and is affixed to Codex Palat. Vatican, No. 50, formerly belonging to the Abbey of Lorch. At the top, two angels floating in the air support a circular disc having a richly jewelled Byzantine cross in the centre, in the manner of the early Christian sarcophagi. In the centre, an admirable figure of the youthful Christ, $7\frac{1}{2}$ inches high, trampling the lion and asp under His feet, standing beneath an ornamented rounded arch resting on Corinthian capitals and fluted columns. The head is surrounded with a cruciferous nimbus, the right hand is raised in the act of benediction and the left one holds a book; on either side stands an angel of the same size as the central figure, holding a scroll in the right hand and a long sceptre in the left. At the bottom two groups of small figures, the three wise men in long cloaks and Phrygian caps standing before Herod, and their offering to the Virgin and Child, the star over the head of the latter; the Virgin with a plain nimbus is seated on a large chair holding the Child on her knee, the latter, with the cruciferous nimbus, extends His hands to receive the offering of the first of the visitors. The work throughout is admirable, and the draperies well arranged in many folds.

Figured, Gorius, *Thes. Dipt.*, III. p. xxxii. t. iv.; Förster, *Denkmale Deutsch. Kunst.*, v. 9. (117.)

'58. 66.

PLAQUE of a Book Cover. 8th to 9th century. Original in the Royal Museum, Darmstadt. H. $9\frac{1}{4}$ in., W. $3\frac{1}{4}$ in.

A copy, indifferently executed, of the angel in the right hand panel of the great Vatican book cover last described. (118.)

'73. 29.

Front of a Book Cover. Italian. 6th to 8th century. Original in the South Kensington Museum (138. '66). Maskell Catalogue, p. 53. H. 15 in., W. 10½ in.

Five plaques. The central one with the Virgin and Child ; on the right and left panels two aged male figures ; at the top are two angels floating in the air supporting a circular tablet with bust of the youthful Christ blessing, with the first and second fingers extended. At the bottom, the scene of the Nativity, with the angel appearing to the three surprised shepherds.

Although extremely similar in general arrangement and details to the Great Vatican book cover (No. 117), I can readily adopt the opinion of Mr. Maskell that the two were never intended for the cover of the same manuscript. The central side panels of the Vatican piece are three quarters of an inch shorter than those of the South Kensington one ; the two angels being also shorter than the two prophets of the latter. There is also considerable difference in the treatment of some of the draperies, that of the Virgin and Child being cut into more numerous and narrower deep folds ; the small figures in the lower plaque of the South Kensington Museum are also more elaborately finished than those of the Vatican piece. On the other hand, there is an identity in the peculiar treatment of the eyes and eyelids of the principal figures, as well as a curious mode of treating the folds of the dresses seen on the thighs of several of the chief male figures. The Christ seated on His mother's knee extends His first, second, and fourth fingers in benediction in the same way as the Vatican Christ, and the ornament of some of the arches is identical in both ivories. The probability, therefore, seems to be that the two ivories were not sculptured at the same time, although it is not improbable that the South Kensington Museum piece formed the front of the book cover of the Gospels of SS. Matthew and Mark (now lost), as the Vatican piece is still used for the cover of the Gospels of SS. Luke and John.

Photograph in Maskell Cat., *ut supra*.

(119.)

'58. 11, 12.

TWO Leaves of a Diptych. 9th or 10th century. Original in the Treasury of the Basilica of San Ambrogio, Milan. Each leaf, H. 12½ in., W. 4½ in.

Two leaves of the diptych of the Church of San Ambrogio of Milan. First leaf. Scenes of the Passion. Christ, of the juvenile type, washing the feet of one of His disciples, of whom the twelve are present. Christ dragged from the tribunal of Pilate, who, seated beneath a rounded arch, washes his hands. Judas bringing back the money to the chief ruler, who rejects it. Judas hanging himself (not treated in the repulsive French manner of the 14th century). The soldiers, with round shields and spears, watching the Sepulchre, represented as a small circular temple with a short conical roof.

Figured, Gorius, *Thes. Dipt.*, III. p. 267, pl. 33; D'Agincourt, *Sculpt.*, pl. xii. fig. 18; Didron, *Annales Archéol.*, vol. XXII. p. 18. (120.)

Second leaf. Scenes of the Passion. The two Maries at the tomb (St. Matth. xxviii. v. 1-4), the door of which is open, with the angel (without wings) seated by its side, the guards rushing away. Christ appearing to the two kneeling Maries. Christ appearing to the eleven disciples, and the Incredulity of St. Thomas.

The architecture in this diptych is round arched, the trees naturally treated, and the actions spirited, but the figures too short.

Figured, Gorius, *Thes. Dipt.*, III. p. 267, pl. 34; Didron, *Annales Archéol.*, vol. XXII. p. 193; Labarte, *Hist. d. Arts Industr.*, Album, *Sculpt.*, pl. 13. (121.)

'55. 30.

PORTION of a Plaque. Italian? 9th century. Original in the Museum of the Louvre, Paris. H. 6 in., W. 3 in.

This plaque is partially injured, and is in two compartments. 1. A figure (half cut away) standing on the top of a small mountain (probably intended for the Sermon on the Mount). To the right, a group of eleven figures (apostles?) approach in the attitude of haste towards the former, the foremost ones with outstretched hands covered with their hanging cloaks, as in some of the Roman mosaics (Ciampini, pls. 39 and 49). Below, an aged male figure, with a circular nimbus, stands in front of a Roman temple with tall columns, several other smaller figures standing round, but the outer ones are much injured and cut away (Christ driving out the money changers?). (122.)

'55. 31.

PORTION of a Plaque. Italian? 9th century. Original in the Museum of the Louvre, Paris. H. 6 in., W. $3\frac{1}{3}$ in.

This portion of an injured plaque is divided into two compartments and represents the story of Abner and Joab (2 Sam. ii.). In the upper are four male figures standing in conversation, clad in cloaks fastened with brooches on the right shoulder; with long spears and rounded shields. Beneath them, a group of twelve warriors seated on the ground similarly armed, and with caps terminating in a point on their heads; beneath them is a lake, on which is a boat with a sail and oars, and various water fowl; on the near shore of which is inscribed "LACV GABAON" (the pool of Gideon, 2 Samuel, ii. 19).

These groups of figures are designed quite in the style of the drawings in the great Bibles of Charles Le Chauve of the 9th century. (123.)

'73. 30.

PLAQUE. Italian? 10th century? Original in the Kunst Kammer, Berlin (Reprod. Verz. iii. b. 157). H. $4\frac{1}{2}$ in., W. $10\frac{1}{2}$ in.

Ten scenes of the Creation to the Fall of Man, each $1\frac{1}{3}$ inch square, separated by highly ornamented borders of star-like designs. 1. Bust of the Saviour with cruciferous nimbus as Creator, within a circle and the Λ and Ω . In the centre two circles inscribed LVX and TEN (ebrae); below, the spirit of God as a dove brooding over the face (literally) of the waters. 2. The Creator seated, worshipped by a host of angels. 3. The Creator seated, calling the vegetable world, typified by a very conventional tree, into existence. 4. The Creator seated, with two attendants, placing the sun and moon in the heavens. 5. The creation of fowls and fishes. 6. The creation of man. 7. The creation of woman. 8. The serpent twined round the tree of knowledge, with Adam and Eve. 9. God calling to Adam and Eve hiding behind a tree. 10. An angel driving Adam and Eve out of Paradise.

The figures are small and rudely designed, but in deep relief. (124.)

'58. 92.

PLAQUE. Italian. 9th or 10th century. Original in the Christian Museum of the Vatican. H. $9\frac{1}{2}$ in. W. $4\frac{3}{4}$ in.

A large figure of the Saviour, rudely designed, fully clothed, seated upon a Byzantine stool and cushion, with a short beard and long



flowing hair and a cruciferous nimbus, the bars of which are inscribed with the letters REX. The Saviour holds a book, inscribed EGO SŪ RESURRECCIO ET VITA, with the left hand, the right hand bestowing the benediction; the whole within a large oval aureole, supported at the upper angles by two six-winged angels, inscribed CHERUBIN and SERAPHIN. Beneath, the aureole is supported by an angel with expanded wings, and at the lower angles are two saints, inscribed S. GERVASIVS and S. PŤASIVS.

Figured, Gorius, *Thes. Dipt.*, III. pl. 9.

(125.)

'54. 58.

Front of Book Cover. Italian. 9th or 10th century. Original in the Bodleian Library, Oxford. H. 8 in., W. 5 in.

This is a very important monument of early Christian art. In the large central compartment is a beautiful figure of the Saviour of the youthful type, with long flowing hair and a cruciferous nimbus, treading down the lion, serpent, dragon and young lion (Psalms xci. v. 13). In His right hand he holds a cross over his shoulders, and in His left hand an open book inscribed IHS. XPS SŪP(er) ASP(idem). The drapery is rather fluttering. Around this chief figure are twelve small compartments surrounded by borders ornamented with classical mouldings and pilasters, and containing representations of the earlier scenes of the Gospel history. (Probably the other part of the cover, now lost, contained the later events, with the Crucifixion, in the centre.)

1. The prophet Isaiah standing by a tree holding a scroll inscribed ECCE VIRG(o) CONCI(piet) (Is. vii. 14) in Roman capitals, the C and G being of the angulated form.
2. The Salutation of the Archangel Gabriel. The Virgin (with an attendant standing by an architecturally designed erection) seated with upraised open hands, the Archangel with a long rod having just reached the ground, his wings still partly extended.
3. The Birth of Christ. Joseph seated at the bottom to the right, the Virgin seated on the bed to the left; the Infant lying in swaddling clothes on the manger, with the heads of the ox and ass to the right.
4. The three Magi offering their gifts to the Saviour, seated on His mother's knees.
5. Herod commanding the slaughter of the children, one of whom lies dead at his feet, whilst another (larger than its mother, who stands near with uplifted hands) is held up by an attendant, who is about to dash it to the ground.
6. The Baptism of Christ, represented as a naked youth, in the river Jordan,

which is flowing out of a rock to the right; the Baptist, an aged figure to the left, places his right hand on the head of the Saviour, over whom hovers the holy dove with rays springing from its beak. 7. The first miracle at the marriage feast in Cana. Christ commanding the servant to fill the six water-pots with water. 8. Christ asleep in the ship awakened by His three disciples. 9. Christ restoring to life the ruler's daughter (Matth. ix. v. 25), who is lying on the bed, at the side of which stand the father and the Saviour, with His right hand raised in the act of benediction. 10. Christ driving the devils out of the demoniac into the herd of swine, who are rushing downwards towards the sea; the face of the demoniac is sadly distorted. 11. Christ healing the paralytic, who is carrying his bed on his shoulders in the manner represented on the early sarcophagi. 12. The woman with the bloody flux touching the hem of Christ's garment.

All these little groups (each about an inch square) are excellently treated.

Figured, Didron, *Annales Archéol.*, vol. xx. p. 118, and tab. annex.

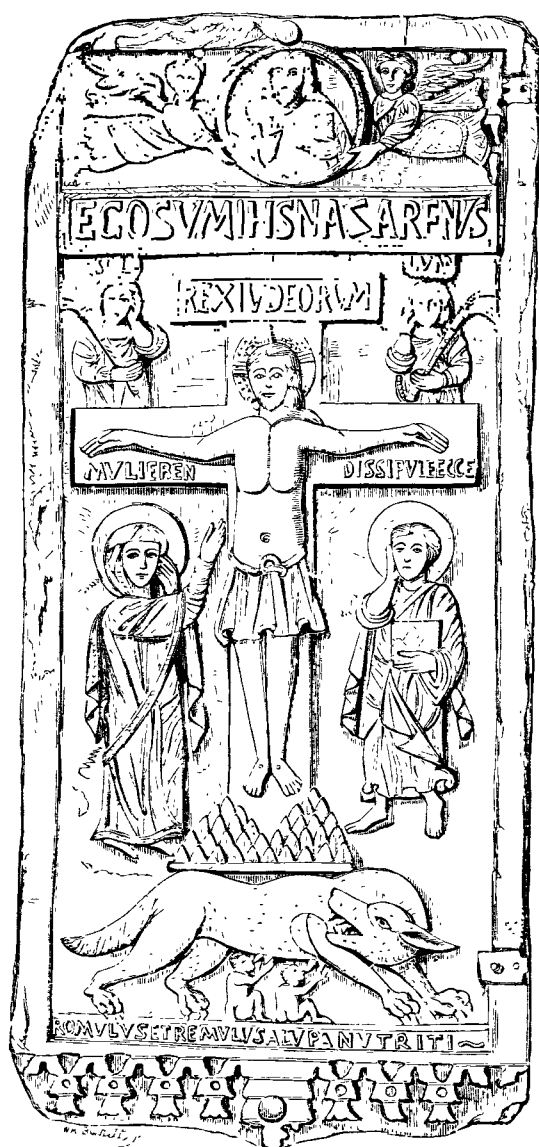
(126.)

'58. 83, 84.

TWO Leaves of the Diptych of Rambona. Italian Lombardic. 9th or 10th century. Originals in the Christian Museum of the Vatican. Each leaf, H. 12 in., W. 5½ in.

First leaf. The Crucifixion. The Saviour with a slight beard, flowing hair, and cruciferous nimbus, is draped round the loins, feet apart, not nailed nor resting on a scabellum. The cross surmounted with a titulus, REX IVDEORVM. Beneath the outstretched arms the words MVLIER EN—DISSIPVLE ECCE; the figures of the Virgin and St. John standing at the sides of the cross. At the top is a bust of the Saviour, aged, the right hand raised in the act of benediction (the third finger bent towards the thumb), in a circle supported by two flying angels with a label inscribed, EGO SVM IHS NAZARENVS. Over the arms of the cross are two weeping figures inscribed SOL and LVNA holding torches, and beneath the cross a large wolf suckling two infants, with the inscription ROMVLVS ET REMVLVS A LVPA NVTRITI.¹

¹ The introduction of these figures at the foot of the Cross has been attempted to be explained by certain writers (Martigny, *Dict. Antiq. Chret.*, p. 195), on the ground that Christ by His Cross conquered the entire universe, of which Rome is the head, and that the angel represented at the foot of the other leaf of the diptych (contrary to the opinion of Buonarrotti) is intended for a representation of Victory,



FIRST LEAF OF THE DIPTYCH OF RAMBONA.

In the Christian Museum of the Vatican.

Figured, Gorius, *Thes. Dipt.*, III. pl. 22 ; and I. O. Westwood, *Proc. Arch. Soc. of Oxford*, 3 Dec. 1862. (127.)

Second leaf. Divided into three compartments. At the top is the Virgin seated on a cushioned seat holding the infant Christ on her knees, whose right hand is raised in the act of benediction. On each side a six-winged cherubin standing on a wheel. In the middle are three saints standing amidst conventional foliage, amongst which a wolf is scrambling. The dresses of these three figures are different ; one holds up his hands in the ancient attitude of prayer, the other two have the right hand raised in the act of benediction, the left holding a book. At the bottom is a figure fully draped, apparently in the act of flying, although destitute of wings, holding a palm branch and a torch. The following inscription occupies the bands between the compartments, CONFESSORIS DNI SCIS GREGORIUS SILVESTRO FLAVIANI CENOBIO RAMBONA AGELTRUDA CONSTRUXI QUOD EGO ODELRICUS INFIRMUS DNI SERBUS ET ABBAS SCULPIRE MINISIT IN DOMINO. AMEN.

Figured, Gorius, *Thes. Dipt.*, III. pl. 22. Buonarotti, *Vetri*, p. 261 (partly) ; D'Agincourt, *Sculpt.*, pl. xii. fig. 16. (128.)

'65. 113.

OBLONG Plaque, possibly part of a Casket. Italian. (Lombardic ?) 10th century. Original in the Public Museum of Ravenna. H. $2\frac{3}{4}$ in., W. 10 in.

Within four circular spaces formed by slender intertwining branches and sparse foliage are rudely represented the busts of four saints, evidently by the same artist as the pieces Nos. 127 and 128, namely, 1. *S. STEPHANVS* ; 2. *S. VITVS* ; 3. *S. MODESTVS*, and 4. *S. CASSIAN*. Each has a plain circular nimbus ; St. Vitus has the head tonsured and is beardless, and St. Modestus holds a rod with a ball at the top, and a small object like a short rod terminating above in three stalks tipped with small balls ; the others bear jewelled books marked with the +. The letters of the inscriptions are ill-formed, the T and V being conjoined, the upright stroke of the T forming the first stroke of the V. (129.)

the palm branch denoting the Victory, and the flambeau the light of the Gospel illuminating the whole world : "Peut-être encore a-t-on voulu indiquer ainsi que cette ville (Rome) fut établie par le Redempteur en tant que siège du prince de ses apôtres, la base et les fondements de son église" !

'54. 86.

PLAQUE of a Book Cover. Italian? 9th or 10th century. Original in the Treasury of the Cathedral of Prague. H. $9\frac{1}{2}$ in., W. 4 in.

A very fine seated figure of St. Peter in low relief clad in plain vestments similar in form to those of the consular diptychs. The head is tonsured, surrounded by a circular nimbus, the right hand holds a scroll and the left a long pair of keys. The feet are naked. The throne is cushioned, with each side formed as a slender tower with romanefque windows; the top of the seat forming a rounded arch.

Figured, Mittheilungen d. K. K. Central Commission, vol. XVI. p. 101. (130.)

'58 82.

TWO Leaves of a Diptych. Italian? 9th or 10th century. Originals in the Royal Museum, Darmstadt. Each leaf, H. 12 in., W. $3\frac{1}{2}$ in.

1. First Leaf. A tall ill-executed figure of the Saviour standing beneath a rounded arch resting on slender pillars at the sides with ornamented capitals. The head is of the juvenile type, with the cruciferous nimbus, the right hand raised and blessing, the left hand holding a book. The feet naked. The top filled in with a triangular tympanum ornamented with birds and foliage, and the whole inclosed in a foliated border.

2. Second leaf; same size. A corresponding figure of St. Peter holding a book and the keys. He is represented as tonsured, with a plain circular nimbus, the background being tessellated with small crosses. (131.)

'73. 31.

PLAQUE. Italian? 10th century. Original in the Kunst Kammer, Berlin Museum (Reprod. Verz. iii. b. 158). H. $10\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

The Crucifixion, very rudely designed. The figure of the Saviour of large size draped round the loins, with long flowing hair and a cruciferous nimbus; the feet resting on a scabellum nailed separately.

Beneath the cross is a head rising from the ground. At the sides of the cross stand the spear and sponge bearers; inscribed *LONGIN* and *STEFAN*. The titulus of the cross is inscribed *IHV NAZ RE*. Two angels rest on the arms of the cross, together with two faces with stellated discs inscribed *LVNA* and *SOL*, the letters of the latter word reading backwards. Below is a female figure clothed in Byzantine robes supported by an angel, inscribed *ECLESIA* (Ecclesia), and a second female wretchedly clad driven forward by an angel, inscribed *SINAGO* (ga).
(132.)

'73. 32.

PLAQUE. Lombardic? 10th century. Original in the South Kensington Museum (238. '69, Maskell Cat., p. 92). H. $6\frac{3}{4}$ in., W. $4\frac{1}{8}$ in.

A very rude representation of the Presentation of Christ in the Temple, The Virgin standing on one side of a low square draped altar, on which is a plain Greek cross, presents the Infant to Simeon standing on the other side of the altar with outstretched hands covered by a large veil. Joseph standing behind the Virgin with the two doves, and Anna with uplifted hand behind Simeon. Above are two very rude broad rounded arches resting upon a central fluted column with a foliated capital. Surrounded by a foliated border.
(133.)

'58. 134.

PLAQUE. Italian. 10th century? Original in the Treasury of the Cathedral of Salerno. $2\frac{1}{4}$ inches square.

A bust of an aged male figure, without nimbus, his hands raised up to his breast with the fingers widely extended. Very rude.
(134.)

'58. 168, 169.

TWO Narrow Plaques, parts of a Flabellum. Italian? 8th to 10th century. Originals in the Museum of the Hôtel de Cluny, Paris. Each piece, H. 9 in., W. $1\frac{1}{8}$ in.

The first of these plaques (being one side of the handle of the Flabellum of Tournus?) is an admirably designed arabesque of branches

and foliage with large leaves, amongst which not only human figures but birds and a lion and lions are introduced with much spirit.

Described by the two Benedictines, *Voyage litter.* I. p. 231.

Figured, Guenin, *Hist. de l'Abbaye de Tournus.* Du Sommerard, *Arts du Moyen Age*, ch. xiv., Atlas, pl. 4, and Album, ix. ser. pl. 17. (135.)

The other plaque is the opposite side of the handle of the same Flabellum. A similar arabesque, but the design is more confused, the foliage being smaller, with many bunches of grapes introduced, which the birds are pecking at. In the centre a bull's head, from the mouth of which the principal branches extend. At each end are two human figures struggling amongst the branches.

Figured, Du Sommerard, *ut supra.* (136.)

'58. 262.

TWO Small Plaques. Italian? 8th to 10th century. Originals in the British Museum. Each, H. 2 in., W. $1\frac{3}{4}$ in.

Two small portions of the same instrument as the last (?), covered with elegantly designed arabesques of branches and leaves intermixed with roses and with groups of acanthus leaves. (137, 138.)

'58. 128, 129.

TWO Long Plaques, parts of a Flabellum. South of France? 8th to 10th century. Originals in the collection of M. Carrand. Each, H. 9 in., W. $2\frac{1}{4}$ in.

The first of these plaques is divided into three compartments, containing three pastoral scenes. 1. A shepherd seated playing on the horn with an attendant amongst his flocks and herds in a wooded landscape. 2. A shepherd with his sheep, in conversation with a centaur. 3. A shepherd seated alone amongst his oxen, with trees in the background. The whole surrounded by borders of fluted and twisted columns.

The other plaque forms the other side of the handle of the Flabellum of Tournus, and is divided like the former into three compartments. 1. A Council (of the Gods?). Above, three aged female figures seated; below, two younger male figures seated, and a third standing apparently in discussion with his right arm elevated. 2. Two shepherds seated amongst

oxen and trees in energetic conversation. 3. A fully clad shepherd standing in the middle leaning on his staff. On either side two naked figures playing on pan-pipes. Sheep and trees surrounded with similar borders as the last described piece, No. 139.

Representations of other specimens of this rare ecclesiastical instrument are given in Didron's *Annales Archéologiques*, vol. xiii. p. 40, from a MS. choral book of 13th century in the library of the Arsenal, Paris; also sculptured in the south porch of the cathedral of Amiens; and Pugin's *Glossary*, p. 130; also figures by Albert Way in *Journ. Arch. Inst.*, vol. v. p. 201. A still more remarkable figure of it is published by Didron in *Ann. Arch.*, vol. xiv. p. 75, from MS. Paris, fonds Latin 5236, with three doves resting on the altar crucifix.

(139, 140.)

'58. 167, *a, b, c.*

THE Sceptre-like handle of a Flabellum, divided into four cylindrical pieces. South of France? 12th century. Original in the collection of M. Carrand. L. 21 in., the stem being about 1 in. in diameter.

These four pieces form the sceptre-like handle of the Flabellum of Tournus? The lowest and slenderest piece is fluted, with a plain raised boss in the centre; the two next pieces are ornamented; the foliage and bunches of grapes, with birds in the branches, and animals, a doe, hart, hind, hare, &c. at the bottom of each piece amongst the herbage. These pieces are separated by ornamental bosses, and around the upper one is inscribed + IOHEL ME SCAE FECIT IN HONORE MARIE. The fourth piece is formed into a boss, above which it dilates into a quadrangular pommel, at each corner of which, within a niche, are four full length figures of the Virgin Mary and SS. Peter, Agnathus and Filibertus, their names being inscribed, abbreviated, on the boss beneath their feet, the remainder of the pommel being filled in with foliations.

(141-144.)

'73. 33.

PORTION of the cylindrical stem of a Flabellum or Aspergillum? French? 12th century. Original in the British Museum. L. $4\frac{1}{2}$ in., diam. $1\frac{1}{3}$ in.

The occupations of the twelve months of the year in three bands (four in each). January represented by the two-headed Janus looking

in opposite directions, seated on a stool drinking. February, a man sitting before a fire. March, a man vigorously cutting trees with a hatchet. April, a man apparently gathering flowers from trees. May, a man riding on horseback with a hawk on his wrist. June, a man cutting grass with a long-handled sickle and hooked stick. July, mowing with a long scythe. August, reaping corn with a sickle. September, thrashing wheatheaves. October, sowing corn. November, killing a pig. December, pouring wine into a cask.

The figures are separated from each other by trees, and the three bands by rings ornamented with foliage and zig-zag patterns with semi-rosettes, and at the top and bottom are rings with nearly defaced inscriptions. (145.)



SECTION III.—BYZANTINE AND RUSSO-GREEK IVORIES.

'54. 55.



LEAF of a Diptych. Byzantine. 4th or 5th century. Original in the British Museum. H. $16\frac{1}{4}$ in., W. $5\frac{1}{2}$ in.

This is one of the largest and finest ancient ivories in existence. It represents an angel (or more probably an archangel from holding an orb with a cross jewelled on its top in his right hand¹), 10 inches high, standing erect, holding the long rod with a small ball at the top (and here also at the bottom), so often seen in Byzantine designs. The face is round, the hair curly, the neck robust; the wings, admirably feathered, fall down at the sides of the body, and the feet are shod with sandals. He is represented standing at the top of a flight of six short steps, beneath an elaborately ornamented semi-circular arch resting upon a pair of fluted columns with Corinthian capitals, the bottom of the columns resting on two fluted bases; a rosette and a leaf fill up the spaces on either side above the arch; above which is a label inscribed, in splendid Greek capitals:—

+ ΔΕΧΟΤ ΠΑΡΟΝΤΑ ΚΑΙ ΜΑΘΩΝ ΤΗΝ ΑΙΤΙΑΝ

i.e., "Accept the offered gift, wherewithal learning the cause," the sense requiring the inscription on the other leaf for its completion.²

The head is without a nimbus, but beneath the arch is a large shell, on which lies a circular wreath tied with long flowing ribbons, within which is a Greek cross resting on a small orb.

¹ It has been suggested that the other leaf of the diptych might have contained the figure of an emperor, to whom the orb was intended to be presented by the archangel. Lacroix, *Vie Militaire et Religieuse*, p 271.

² In this and in the other inscriptions on Nos. 147, 178, and 182, there are no spaces left between the words.

Figured, Didron, *Annales Arch.*, vol. XVIII. p. 33, and tab. annex.; Labarte, *Hist. Arts Industr.*, Album, pl. iv.; Simelli's *Christian Photographs*, No. 123, "Provenant de Ravenne," according to Monsignor X. Barbier de Montault (*Cat. Expos. Rome*, p. 12), and misstated by him to be in the "Musée d'Oxford;" *Brit. Mus. Photogr.*, Nos. 889 and 928. (146.)

'58. 165.

PLAQUE. Part of Casket? Byzantine. 6th–10th century. Original in the Douce Collection (Meyrick). H. $2\frac{3}{4}$ in., W. 11 in.

To the left, the creation of Adam. The bust of the Creator (as a middle-aged man), with a cruciferous nimbus, resting upon a circular disc, inscribed $\text{IC} \cdot \text{XC}$, stretching out His right hand to the head of Adam, lying naked at full length on the ground; above is inscribed $\text{ΑΔΑΜ Ο ΠΡΟΤΟΠΛΑΣΤΟ}$. To the right, the creation of Eve, Adam naked, again lying asleep at full length on the ground; Eve, half emerged out of his side, raising her hands towards the hand of God coming out of a cloud in the upper angle of the piece, inscribed $\text{ΑΔΑΜ ΥΠΝΟΥΣΑΣ ΕΒΑ ΕΞΙΛΘΕΝ ΕΚ ΤΗΣ ΠΛΕΥΡΑΣ ΑΥΤΟΥ}$. (Adam sleeping, Eve emerges out of his side. Note the use of the B for γ in the word ΠΛΕΥΡΑ.)

In the middle, Cain stoning Abel, who has fallen to the ground, inscribed $\text{ΚΑΝ ΦΟΝΕΥ ΤΟΝ ΑΒΕΛ}$. (Cain kills Abel.)

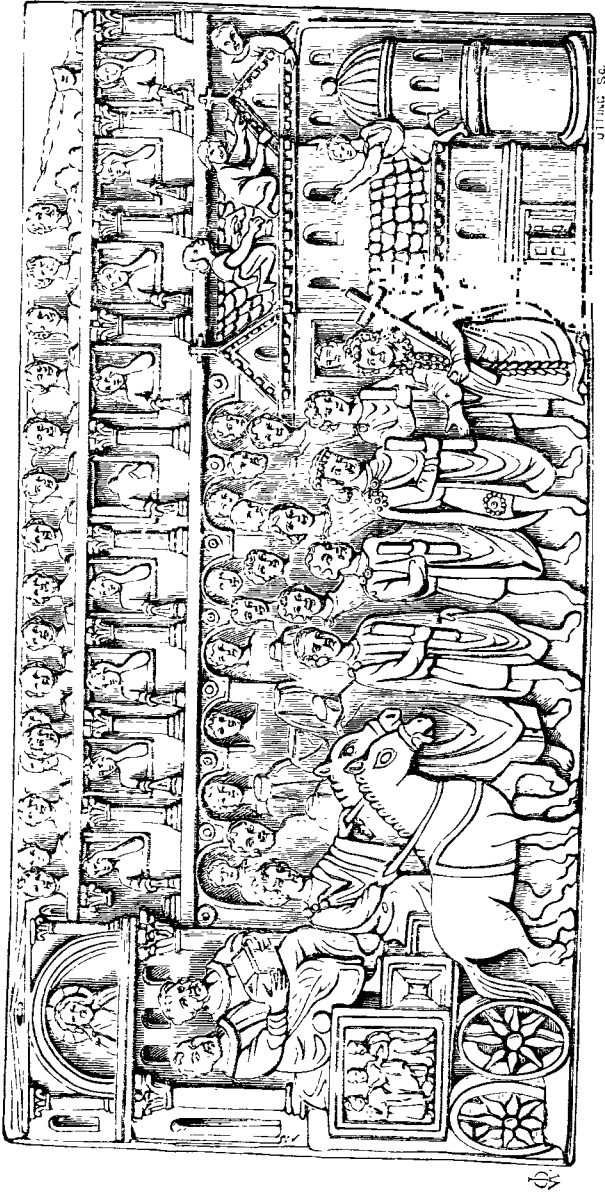
Formerly in the Baruffaldi Cabinet at Ferrara, since of Mr. Douce.

Figured, Gorius, *Thes. Dipt.*, II. 161, and vol. IV., ad cap. pref.; D'Agincourt, *Sculpture*, pl. xii. fig. 1.; and partly, Didron, *Iconogr. de Dieu*, p. 178, fig. 48; Lacroix, *Vie Milit. et Relig.* (147.)

'65. 102.

PANEL. Byzantine? Carlovingian? 7th–9th century. Original in the Treasury of the Cathedral of Treves. H. $5\frac{1}{4}$ in., W. $10\frac{3}{8}$ in.

The arrival of the holy coat and other relics at the cathedral of Treves, and their reception there by the Empress Helena. To the right is seen the cathedral, a square building with a side aisle and a semi-detached rounded apse; on the roof are several spectators. At the door of the church stands St. Helena in gorgeous Byzantine robes,



THE EMPRESS HELENA RECEIVING THE HOLY RELICS.

In the Treasury of the Cathedral of Trier.

crowned, and holding the cross over her shoulder; to her approaches a crowd of personages bearing large rolls, the foremost of whom is young, and wears a coronet and jewelled robes, with a large cloak fastened with a fibula on his right shoulder, probably intended for her son Constantine. These are followed by a chariot drawn by two horses, the reins held by a driver, whilst on a raised seat of the chariot are seated two aged men bearing a casket. The sides of the chariot are ornamented with groups of small sculptured figures. The chariot has just passed through a gateway with a large rounded arch resting on a cross-bar supported by columns and decorated capitals; the tympanum bearing a representation of the bust of Christ with a cruciferous nimbus. I presume this is intended for the famous Porta Nigra of Treves.

Galleries extend along the whole of the upper part of the back of the piece, from which, in its original state, more than fifty spectators surveyed the ceremony; but as these figures (and indeed the whole) are carved in very high relief, most of the heads indeed being quite undercut, many have been broken off. The carving in some parts of the composition is, in fact, an inch deep.

Figured, I. O. Westwood, in *Journ. Arch. Inst.*, xx. p. 148; and Auf'm Weerth, *Kunst Denkm. Rheinl.*, pl. 58, fig. 1. (148.)

'58. 85, 86.

TWO Plaques, possibly Leaves of a Diptych. Byzantine? 9th century. Originals in the Museum of the Hôtel Cluny, Paris. Each, H. $13\frac{3}{4}$ in., W. $4\frac{1}{2}$ in.

One, surrounded by an elegant foliated arabesque border half an inch wide, has the middle space occupied by four circles, the top and bottom ones filled with ornamental foliage, whilst the two middle ones contain representations of Sagittarius (a monster, half horse half man, shooting with a bow and arrow) and Capricornus (a sea monster with a fish's tail and a ram's head) attacked by two small human figures, one of whom takes the latter by the beard, whilst the other has mounted on its back holding by one of its horns; all the open spaces are filled in elaborately with foliage of an ornamental character, with figures of dogs occupying the spaces outside the circles. (On the back of this piece a wretched artist has commenced to carve the Salutation, the Crucifixion, and the *Noli me tangere*, in the rudest possible manner.)

The other piece, surrounded by a border of the same width, formed of small square and oblong compartments, enclosing arabesque foliage or

monstrous animals, has the middle space filled in with an arabesque design of branches of foliage, forming five circular whorls. The lowest of these contains a man standing and holding himself amongst the branches. In the next whorl, a lion, rampant, (Leo), into whose mouth a man in the middle whorl thrusts a long spear with great violence of action. The next whorl contains a male figure (Aquarius?) with ram's horns holding a vase with his left hand, seizing hold of a fruit in the top whorl, which is occupied by a man who is striking at the hand of the former. (On the back of this piece the same wretched artist has commenced to carve the scene of the Ascension. At the top, Christ in an oval aureola supported by four angels, whilst below are the Virgin and apostles standing in three rows, one above another.)

Figured, Lenormant, *Trésor de Glyptique*, partie 2, pl. 49, 50; Seré, *Le Moyen Age*. (149, 150.)

'58. 23, 24.

TWO Plaques, probably Leaves of a Diptych. Byzantine. 9th-10th century. Originals in the Treasury of the Basilica of San Ambrogio, Milan. Each, H. $1\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

First plaque. With four square compartments.

1. To the left the Salutation inscribed TOXEPETE for TO XAIPETE . The Virgin seated under an arch, at the entrance of a building, on an ornamented seat, the archangel approaching from the right holding a long rod, with a ball at the top, over his shoulder, and with his right hand extending towards the Virgin. To the right the Visitation (O ACHACMO), Mary and Elizabeth embracing each other at the doorway of a house.

2. The birth of Christ (inscribed I\Gamma ENHCH , instead of H \Gamma ENECIO). The Virgin lying on a couch in the middle; above, in a crib, the Infant in swaddling clothes, with a cruciferous (not radiated, as stated by Gorius,) nimbus. On either side of the crib stands an angel, one holding, apparently, a small loaf in his hand; a ray of light descends upon the Infant from what appears to be a crowned head above (evidently intended for the star); a large vase and flagon stand on the ground to the right (for the washing of the child), and Joseph, of small size, is seated to the left resting his head on his hand in thought.

3. The baptism of Christ (inscribed IBATHTHCH , for H BAITICIC). Christ naked, with a cruciferous nimbus, young, and beardless, stands naked in the water, which rises like a little hill up to His neck. At the

feet of Jesus lies a small naked figure, with his left hand extended in supplication towards Christ (evidently intended as a personification of the river Jordan). To the right stand two angels, holding the clothes of Christ, and to the left, on the shore, the Baptist, extending his right hand to the head of the Saviour. Behind him is a palm tree.

4. The presentation of Christ in the Temple (inscribed ΠΡΟΠΑΝΤΗ , for Η ΠΑΠΑΝΤΗ). In the centre a square plain altar. To the left the Virgin (followed by Joseph carrying the pair of doves) holding the Child in her arms above the altar, Simeon with outstretched arms, covered by his robe, standing to the left side to receive the Holy Infant.

Figured, Gorius, vol. III., tab. xxxi. (151.)

Second plaque. With four compartments.

1. The Crucifixion. The body of Christ on the cross is quite upright, the head very slightly inclined towards the left with a cruciferous nimbus, draped round the loins, the feet apart resting on a square scabellum. The titulus is simply inscribed IC XC ; above the left hand of Christ is a small scroll inclosing a radiated disc for the sun, and over His right hand a similar circular disc on which is a crescent, intended for the moon partially eclipsed (according to the suggestion of Gorius). To the left the Virgin, standing looking upwards with raised hands covered by her cloak, and to the right St. John with his open book of the Gospels. An inscription across the piece is noticed by Gorius as "*litteræ transpositæ* videntur ut indicetur CΤΑΥΡΟCIC , *crucifixio* ejus, inde vero: mater Christi." It is quite surprising that so learned a writer on Christian art should not have seen in the inscription, the command of Christ (St. John xix. v. 26, 27); the letters clearly being $\text{ΙΑΕ Ο ΤΩ CΘ—ΙΑΟΥ Η ΜΡ C Θ}$ ($\text{Ἰδοὺ ὁ υἱός σου, Ἴδού ἡ μήτηρ σου}$).

2. The two Marys at the Sepulchre, the mouth of which is open in a rock to the left, the great stone lying in front, on which the angel is sitting pointing to the empty tomb. The three guards, of small size, lying on the ground. Inscribed Ω ΤΑΦΟ , for Ο ΤΑΦΟΣ .

3. The Descent into Hades; inscribed ΙΑΝΑΚΤΑCΙ , whence Gorius considers it as the raising of many dead bodies from their tombs (Matthew xxvii. (misquoted by Gorius as xvii.) v. 52). But this event took place immediately after Christ gave up the ghost, whereas He is here represented as standing upon the Devil, and drawing an aged man out of a grave; three other persons (two in royal robes)¹ already standing upright on their square sepulchres.

¹ Gorius suggests that these two personages were probably the royal pair for whom the diptych was made.

4. The two Marys at the feet of the risen Saviour (Matt. xxviii. v. 8), inscribed TO XEPETE, for XAIPETE (pax vobis, "All hail.") Jesus stands erect, with a cruciferous nimbus, holding a scroll in His left hand, His right hand raised to His breast in benediction, on either side a cypress tree.

Figured, Gorius, III. pl. xxxii. (152.)

The figures in these two plaques are, in general, tall and elegant, but the work is very shallow and the diptych has been so much used (kissed according to Gorius) that all the fine work on the surface is worn away.

'58. 162.

PLAQUE, possibly part of a Casket. Byzantine. 9th or 10th century. Original in the South Kensington Museum, 270. '67. (Maskell Cat., p. 109.) H. $5\frac{1}{4}$ in., W. 4 in.

This panel is moderately deeply sunk and represents SS. Peter and Paul¹ seated, attended by an angel with outstretched wings, and is inscribed at the top "ΠΟΛΙΣ ΡΩΜΗ" on a transverse bar resting on twisted lateral columns with Corinthian capitals. St. Peter is a very dignified figure seated on a curule chair, the arm significantly formed of a fish (dolphin). He has a small plain nimbus round the head, which is low browed, with curly hair and short curly beard; his right hand is raised in benediction, the forefinger alone being extended. His robe is marked on the knee with the letter Π. St. Paul, older, with a tall forehead and nearly bald, with a short, pointed beard and plain nimbus, is seated to the right, engaged in writing in a large book, the square ink-pot placed on a stand elegantly ornamented with fishes, resting on a short column and capital, placed between the two apostles. The book is marked with the letter Δ. An angel stands between the two apostles with wings extended and singularly arched, occupying the upper portion of the panel. He bears a long slender rod in the left hand, the right being extended towards St. Peter. The workmanship throughout is very careful. (153.)

'58. 73.

OBLONG Plaque. Byzantine. 9th or 10th century. Original in the British Museum. H. $3\frac{1}{4}$ in., W. $7\frac{1}{2}$ in.

¹ This has been considered to represent an Emperor (Constantine) dictating to a faint (Sylvester). The figures, however, are evidently intended for the two great saints, Peter and Paul.

Two compartments. In the first, the baptism of Christ, treated in a very remarkable manner. The Saviour, represented in the middle as a young child, with a nimbus round the head, is standing naked, with a stream of water flowing from above upon His head. The Baptist, a tall thin figure, slightly clad, stands to the right, with his right hand placed on the head of the Child. To the left stands a venerable bearded angel with long wings, entirely clothed and with sandals on his feet. On either side is a large candlestick and candle. In the second compartment, Christ as a child, stands on a stool, arguing with an aged man, within an enclosure formed of rounded arches of brickwork, with curtains looped in the antique manner, under which stands a second aged figure with an open book. (154.)

'58. 57, 58. '58. 115, 116.

FOUR Plaques, possibly parts of a Casket or Book-cover. Byzantine. 9th or 10th century. Original in the Brera, Milan. Each, H. $7\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

1. To the left St. Mark, with a plain circular nimbus, standing, holding a style in his right hand and an open book in his left, inscribed (✠ $\text{ΑΡΧΗ ΤΟΥ ΕΥΑΓΓΕΛΙΟΥ ΤΩ ΧΩ}$, Mark i. v. 1.). To the right stands a figure clad in richly ornamented clothes and cloak, with four attendants with upraised hands, one with all the fingers extended, two with only the first and second, as if in the act of benediction, and one of them with only one finger stretched upwards. At the side is a plain column with an ornamented capital, on the top of which rests a cross-bar supporting a large central arch, inclosing a large shell. In the background arise the towers and cupolas of temples.

2. The same Evangelist standing to the right baptising a male, female, and youth, standing up to their chests in water, by laying his hand upon the head of the male, who although bearded, is represented only half the size of the Evangelist. In the background temples, with cupolas, conical pinnacles, and a square campanile.

3. The same Evangelist standing to the left, with both his hands laid upon the head of an aged man standing in a stooping attitude in front of him (much smaller in size than the Evangelist); behind him stand four other persons, two old bearded men and two females. A circular column on each side, with a fluted capital, on which rests a cross-bar supporting a large ornamented arch (inclosing a large shell); on the upper angles are two long ornamented leaves, curled round at the ends.

4. The same Evangelist standing to the right, holding a book in his left hand, has taken hold with his right hand of the hand of a small seated figure of a man, before whom is a stand on which is a shoe, another shoe falling to the ground; several implements lying near (one being a lunate-shaped cutting instrument with a handle, another apparently an awl or style; also a bent piece of wire or string), probably indicating a shoemaker's handicraft. At the background is an assemblage of towers, cupolas, arcades, &c. The designs of these four remarkable pieces are ill drawn, but the execution is sharp, and the draperies well arranged. (155-158.)

'58. 110.

PLAQUE. Byzantine. 9th or 10th century. Original in the Brera, Milan. H. 4 in., W. $3\frac{1}{4}$ in.

Saint Mennas standing erect with uplifted open hands, in the attitude of one of the Orantes, clad in a long tunic with a cloak fastened with a brooch on his right shoulder. He is represented young and beardless, with a plain nimbus, and standing in front of a temple with slender columns, which in the middle support a rounded arch enclosing an ornamental radiating shell with foliage. On either side is a narrow space enclosed with columns, with a lamp burning in it, and with curtains looped at the sides, each below enclosed with an openwork cancellus; with a camel lying on each side at the feet of the saint. On the upper border is inscribed \div O(A)MHNAC. Very delicate workmanship.

The history of the same saint with his camels is given in the description of Mr. Nesbitt's Pyx, recently read before the Society of Antiquaries. (159.)

'55. 16.

PLAQUE attached to the Cover of the Purple Greek MS. of the Offices of Dionysius. Byzantine. 9th century. Original in the Bibliothèque Nationale, Paris. (Suppl. Latin, No. 704.) H. $8\frac{1}{4}$ in., W. $3\frac{5}{8}$ in.

A standing figure of Jesus Christ, of the juvenile beardless type, with naked feet, with an ornamented cruciferous nimbus; His left hand holding a book, and His right raised in benediction, with the first and second fingers extended, the third finger touching the end of the thumb. He stands beneath a narrow arch with foliated ornaments, resting on

slender fluted columns, with a bird fitting on each of the two upper angles. The whole furrounded by a narrow foliated border. Excellent workmanship.

Figured, Labarte, *Hist. des Arts Industr. I.*, *Sculpt.* pl. 7. (160.)

'58. 166.

OBLONG Plaque. Byzantine. 10th-12th century. Original in the South Kensington Museum, No. 265. '67 (*Maskell Cat.*, p. 106). H. $2\frac{3}{4}$ in., L. $10\frac{1}{2}$ in.

Scenes of the life of Joshua? To the left a warrior seated on a throne holding a long spear (with three warriors standing behind him in scale armour, with casquets pointed at top on their heads, holding long spears and circular shields), receiving two male visitors who stoop before him, with hands covered by their cloaks. To the right the same personage, seated with his three attendant warriors, receives two other warriors, who approach him in great haste with outstretched arms, also bearing a spear and shield. (161.)

'55. 24.

OBLONG Plaque, part of a Casquet? Byzantine. 10th-12th century. Original in the Kunst Kammer, Berlin. (*Reprod. Verz.* iii., b. 11.) H. 3 in., L. 8 in.

History of Joseph. To the left Jacob, aged, sits on a Byzantine chair, bidding adieu to Joseph, who departs from him under the guidance of an angel who holds a long wand. Benjamin seated near. In the centre Joseph as a naked child is drawn out of the well by two of his brethren, others standing near. To the right an Egyptian mounted on a camel, and another on foot.

The guardian angel of Joseph is represented in a miniature of the early Greek MS. of Genesis in the Imperial Library of Vienna (*D'Agincourt*, III., pl. xix., fig. 10), the same figure appearing also in the casquet of Sens, subsequently described. (162.)

'55. 25.

OBLONG Plaque. Companion to No. '55. 24. 10th-12th century. Original in the Kunst Kammer, Berlin. (*Reprod. Verz.* iii., b. 12.) H. 3 in., L. 8 in.

Joseph in a cloak and eastern coronet, with *infulæ* hanging over the ears, commands the facks of his brothers (one of whom kneels at his feet) to be searched. In the centre are seen several of his brethren with oxen and camels, and to the right Joseph, clad in the same manner as before, embraces his father, attended by two of his brethren.

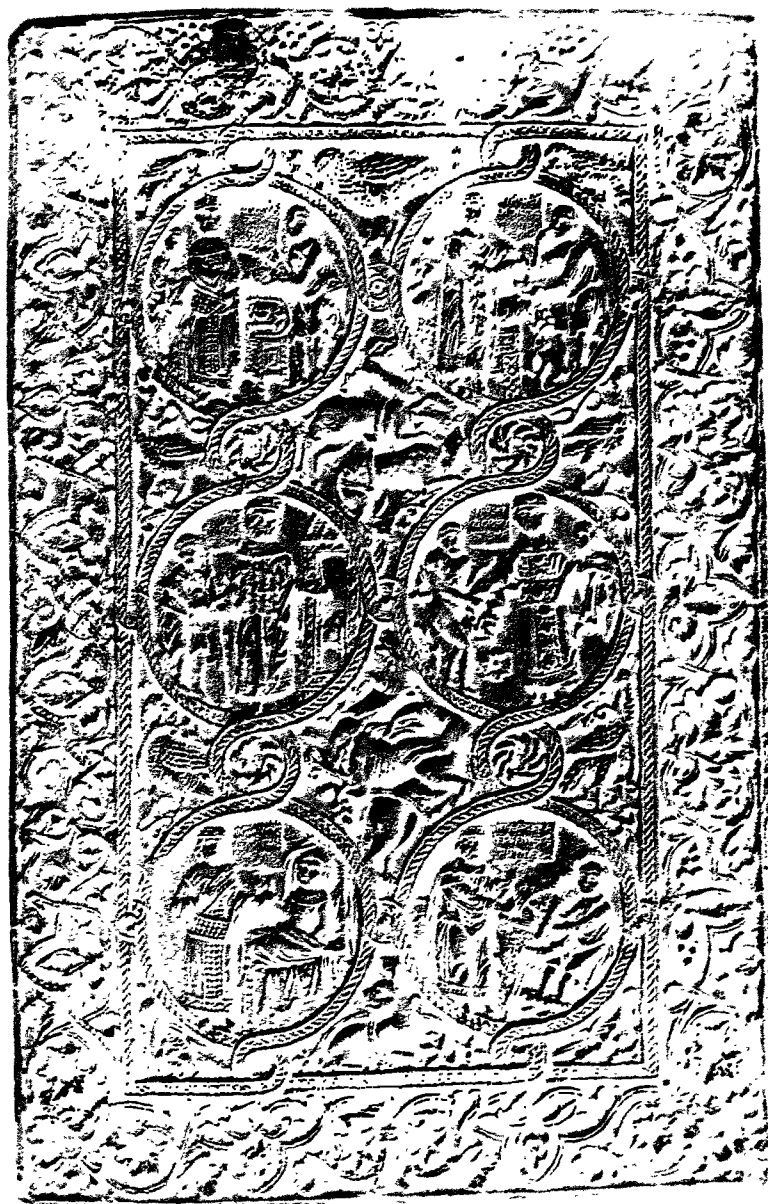
These last two plaques are ascribed by Didron, *Ann. Arch.* v. XVIII. p. 301, to be false, (163.)

'58. 118, 119.

Front and Back of the Cover of the Pfalter of the Princess Melisenda, daughter of Baldwin, King of Jerusalem. Beginning of the 12th century. Originals in the British Museum. Each leaf, H. 9 in., W. 6 in.

Front: Scenes in the life of David, in six circular compartments united together by jewelled ribbons, the interstices filled with personifications of the Christian virtues :—

1. David, with his scrip slung round his neck, combatting with the lion and bear in defence of the lamb; he is most vigorously wrenching open the jaws of the lion.
2. Samuel anointing David by pouring oil upon his head from a horn, the hand of God seen in the act of benediction in the clouds above the head of David; a building at the side inscribed Bethlehem.
3. David armed with his scrip and sling attacking "GOLIATH" clad in chain armour, and armed with a long spear and a large kite-shaped shield.
4. David as a youth receiving the sword of Goliath from an aged priest with the name of Ahimelec, standing near an altar laden with circular loaves; an attendant standing behind the priest, inscribed with the name of Doeg (1 Samuel, ch. xxi.).
5. David, crowned, repenting for having numbered the people, with the words EGO PECCAVI written above him, kneeling before an altar on which is a vessel emitting flames; on the other side of which stands the prophet Gad, whose name is inscribed near his head, and holding a scroll inscribed "CONSTRUE ALTARE DÑO." In the background is a castellated building, from the battlements of which an angel holds a sword over the head of David, and the Divine Hand is extended from the clouds (2 Samuel, ch. xxiv.).
6. David, crowned, seated under a rounded arch playing on a harp, with a dove on his shoulder and his four attendants, "IDITUN," "ETAN," ASAPH, and EMAN playing on different musical instruments.



Seven of the Christian Virtues are in the act of overcoming as many corresponding vices, FIDES and Idolatria ; Pudicitia and Libido ; Humilitas and "Supbi(a)—*Superbia* ; Patencia and Ira ; Sobrietas and Luxuria ; Fortitudo and Avaritia ; Cōcordia and Discordia : " and the remaining five Virtues, viz., Bonitas, Benigni(tas), Beatitudo, Largitas, and Leticia, are represented singly as females clad in rather tight gowns or tunics, with very tight fitting sleeves, having the cuffs hanging down as far as the knees.

The whole is surrounded by a border an inch wide, filled with elegant arabesques, amongst which fishes and birds are introduced at the top and bottom, and knot work occasionally at the sides.

Back : Six of the acts of Mercy in circular compartments connected together by jewelled ribbons, the interstices filled in with monstrous birds and beasts sporting amongst branches. In each scene the personage performing the act of charity is represented as clad in royal robes of various fashions, with a crown on his head.

1. The King, with an attendant, gives food to a beggar, a label inscribed "Esurivi et dedistis m(ih)i manducare." 2. The King, seated on a Byzantine throne and cushion, pours drink into a cup held by a beggar ; inscribed "Sitivi et dedistis michi bibere." 3. The King (his robe marked with the *lati-clavus*), takes a beggar by the hand to an open door. "Hospes et collegistis me." 4. The King with an attendant gives clothes to a naked man. "Nudus et cooperuistis me." 5. The King visits a sick person in bed, whom he supports by the arm. "Infirmus et visitastis me." 6. The King visits a prisoner whose legs and arms are fastened in the stocks. "In carcere et venistis ad me." The whole enclosed in an elegant arabesque border, on the inside of the upper margin of which is inscribed the name HERODIVS, in minute red capitals.

The work in these two plaques is shallow, and the drawing rude, but the general effect from the multiplicity of details is rich. Since the psalter has been obtained by the British Museum, the covers have been decorated in the middle of the rosettes with turquoises, and the eyes of all the figures are filled in with minute rubies.

Figures of both leaves of this precious book cover, now forming one of the gems in the manuscript department in the British Museum, are given in Du Sommerard, *Les Arts au Moyen Age*, Album, II^e Ser., chap. v. pl. xxix.

An account of it, with observations on its peculiarities, is given by Dr. Waagen, in vol. I. of his *Treas. of Art in Great Britain*.

(164, 165.)

'73. 34.

DEELY-SCULPTURED Plaque. Byzantine. Second half of the 10th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii., b. 172.) H. $7\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

The legend of the forty martyrs abandoned on a frozen lake. At top Christ is seated on a Byzantine throne and cushion, within an oval aureola;¹ on either side three angels in deep adoration; to the right, in the middle, the upper part of a Byzantine temple and dome; in the lower part, forty persons, male and female, draped round the loins, standing in various attitudes of despair and hope, admirably expressed, inscribed ΟΙ ΑΓΙΟΙ ΤΕΤΤΑΡΑΚΟΝΤΑ, in small beautifully formed Greek uncial capitals.

Figured, Gorius, Thes. Dipt., III., Suppl. p. ix., et tab. xl.; Labarte, Les Arts Industr., I. p. 215. (166.)

'73. 35.

SMALL Diptych. Byzantine. 10th-11th century. Original in the Kunst Kammer, Berlin. Each leaf, H. 2 in., W. 2 in.

1. The birth of Christ, treated entirely in the Byzantine manner. In the centre the Infant swathed like a mummy, lies on a manger, above which are the heads of the ox and ass. The Virgin, to the left, approaching the manger, whilst the aged Joseph rests on his staff, to the right. Above are two angels, and in the centre a ray descends from the clouds on the Holy Child. Below, the Infant is being washed in a font-like vessel, into which a female pours water. Joseph seated to the right.

2. The presentation in the Temple; beneath a rounded dome supported on columns, is a lamp suspended in the middle over the altar, on either side of which stand Simeon and the Virgin holding the Infant. At the sides stand Joseph, holding the turtle doves as an offering, and a female attendant. (167.)

¹ At the side is the monogram of the name of the Saviour, in an unusual form, $\text{IC} \Psi$, the last letter being supposed to be the initial of the word ΨTXH (Vita, Life).

'55. 27.

SQUARE Plaque with a sunk panel. 10th century. Original in the Museum of the Louvre, Paris. H. 5 in., W. $4\frac{1}{2}$ in.

A very dignified bust of the Saviour, seen full-faced, with a cruciferous nimbus, the arms of the cross divided into small square panels, each surrounded with a row of pearls. The Saviour is represented as middle-aged, with a short curled beard and long flowing hair. The right hand raised in the act of benediction, the first and second fingers alone extended; the left hand holding a book, the cover ornamented in the same manner as the cross. (168.)

'73. 36.

INSIDE of one Wing of a Triptych. Byzantine. First half of the 10th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii., b. 106.) H. $5\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

A tall elegant figure of the Archangel, "ΜΙΧΑΗΛ," holding a long and slender rod, standing upright, with a gemmed nimbus, the robe bordered at top with gems and fastened with a fibula, the outer robe with the *lati-clavus* over the chest. The shoes ornamented with pearls; the right hand raised and entirely open. The attitude is very easy, resting on the right leg.

See Labarte, *Les Arts Industriels*, vol. I. p. 214. (169.)

'73. 37.

OUTSIDE of one Wing of a Triptych. Byzantine. First half of the 10th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii., b. 107.) H. $5\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

The centre is simply but very effectively ornamented with a slender ribbon forming a circle, inclosing a smaller central and four other circles, each with a rosette. Above and beneath in elegantly formed Byzantine capital letters are inscribed the contracted words, $\overline{\text{IC}} \overline{\text{XC}} \overline{\text{NI}} \overline{\text{KA}}$. (170.)

'73. 38.

PLAQUE, part of a Book Cover? Byzantine. 10th-11th century. Original in Collection of Rohde Hawkins, Esq. H. $4\frac{1}{2}$ in., W. 4 in.

The birth of Christ, within a deeply-sunk panel. In the centre the Virgin with the head elevated, resting upon a long couch, behind which is the manger, on which in swaddling clothes lies the Infant, with the heads of ox and ass. Below to the left is seated Joseph, resting his head on his left hand, and to the right the Infant is immersed into a large cup-like vase of water with a flagon by its side. To the right stand two shepherds leaning on their staves with their flocks of goats, whilst above to the left are a number of angels. An inscription $\text{H} \text{E} \text{N} \text{N} \text{H} \text{C} \text{I} \text{C}$ appears over the shepherds; the heads of the two figures of the Infant are marked with a cruciferous nimbus, and those of Joseph, the Virgin, and the angel, with plain circular ones. The hair of most of the angels is treated so as to resemble a bunch of grapes.

(171.)

'55. 23.

DEELY-SUNK Panel. Part of a Casket. Byzantine. 10th-11th century. Original in Collection of Rev. Walter Sneyd. H. 2 in., W. $3\frac{1}{2}$ in.

Three small male figures carved in deep relief, apparently representing the scene of the return of the prodigal son, who is to the left, holding his cloak on his stick, over his shoulder. The aged father in the middle is expostulating with the elder son who, walking away, looks back contemptuously towards his younger brother. There is great expression in these little figures, which are carefully chiselled.

(172.)

'73. 39.

LONG Plaque, widened at each end. Byzantine. 10th century. Original in Collection in Switzerland. Cast received from Dr. Keller, of Zurich. L. 15 in., H. at each end $3\frac{1}{2}$ in., in the middle $2\frac{1}{4}$ in.

Amongst trees of a most conventional character are represented, in the rudest possible manner, a man with a spear attacking a lion which

has seized a deer ; a second lion has seized a huge sheep, a lioness is worrying a long-legged bird (an ostrich ?) and a griffin. (173.)

'73. 40.

PLAQUE. Part of Casket. Byzantine. 10th century ?
Original in the Berlin Kunst Kammer. (Reprod. Verz. iii., b. 116.) H. $3\frac{1}{8}$ in., W. $2\frac{1}{8}$ in.

An aged male figure, clad in a tunic, is gathering grapes from a vine growing on the right side of the piece. Beneath is a large open wicker-work basket to receive the fruit. Inscribed on the background, *ΣΕΠΤΕΜΒΡΙΟΣ*, indicating that the piece is emblematical of the month September. (174.)

'58. 27.

LEAF of a Diptych. Byzantine. 10th-11th century.
Original in the Főjerváry Collection, Mayer Museum, Liverpool. H. $9\frac{1}{2}$ in., W. 4 in.

A tall and beautifully sculptured figure of St. John Baptist, in a long gown with straight folds and a cloak with shaggy border ; the feet shod with sandals. The right hand partially elevated in the act of benediction, in the Greek manner ; the left hand holding a scroll inscribed with the latter part of the 29th verse of the 15th chapter of the Gospel of St. John, *ἸΔΕ Ὁ ἈΜΝΟΝ ΤΟῦ ΘΕΟΥ*, &c. "The delicate and elegant workmanship of this tablet manifesting the deepest intensity of feeling, excited the admiration of Mr. Ruskin at the meeting of the Arundel Society, in spring 1855. The representation is equal in beauty to the Coronation of the Emperor Romanus (*pgt* No. 188) in the Imperial Library of Paris ; to the (fragmented) panel in the Bodleian Library, with the representation of Christ enthroned (*pgt* No. 201), and to the hagiothyrids of Paris, with the Crucifixion (*pgt* No. 187), which are acknowledged as the masterpieces of the second Byzantine school."—Pulzky Cat., p. 48.

Figured, G. Scharf, *Art Treasures at Manchester*, p. 11. (175.)

'73. 41.

DEELY-SUNK Panel. Byzantine. 11th century.
Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii., b. 100.) H. 4 in., W. $3\frac{1}{2}$ in.

The raising of Lazarus. A tall, dignified figure of Christ standing in front of a Byzantine temple, with ornamented domes resting on foliated capitals, stretches forth His right hand towards the tomb of Lazarus (like an upright watch box) who is swathed with bands (except the head) like a mummy. At the feet of Christ kneel the two sisters, and behind them three disciples; near the tomb two attendants, one of whom significantly covers his nose with his hand; inscribed at top O ΛΑΖΑΡΟ, . I have not the least doubt that this piece is by the same artist as Mr. Rohde Hawkins's Birth of Christ, No. 171. (176.)

'58. 30.

DEELY - SUNK Panel. Part of a Book Cover? Byzantine. 10th-11th century. Original in the Collection of the Rev. Walter Sneyd. H. 6 in., W. $4\frac{1}{2}$ in.

The Saviour standing erect upon an ornamented footstool with a gemmed cruciferous nimbus, His right hand elevated with the first and second fingers extended in benediction. He has long flowing hair and a short beard. On either side stand the attenuated figures of the Virgin and the aged St. John, each with a gemmed nimbus and each with open uplifted hands, the latter clad in a large cloak with a shaggy fur border. These figures stand beneath a Byzantine flattened canopy open cut in small circular and square holes, with an ornamental border, resting upon slender twisted columns at the sides, with slightly ornamented capitals. (177.)

'65. 95.

LEAF of a Byzantine Diptych or Triptych. 10th-11th century. Original in the Imperial Museum of Vienna. H. $9\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

Two standing figures of SS. Andrew and Peter, exquisitely carved, with long flowing drapery in many small folds, each holding a roll in the left hand, whilst the right is raised as high as the breast in the act of benediction; St. Andrew with the first, second, and fourth fingers extended, St. Peter with the first and second only. Each has a circular nimbus round the head, with a margin of pearls. They wear sandals and stand upon a long slab resting upon an arcade of seventeen small round headed arches with duplicated columns with plain bases and capitals. Neither figure is tonsured. Each of their names is written in two

vertical lines on each side of their heads, Ο ΑΓΙΟΣ ΑΝΔΡΕΑΣ and Ο ΑΓΙΟΣ ΠΕΤΡΟΣ, and above their heads is the following iambic inscription in narrow Greek capitals :—

ΩΣ ΑΥΤΑΔΕΛΦΟΙ ΜΥΣΤΟΛΕΚΤΑΙ ΤΩΝ ΑΝΩ
ΝΕΜΟΙΤΕ ΑΥΤΡΟΝ ΔΕCΠΟΤΗ ΚΩΝCΤΑΝΤΙΝΩ

(As brethren, interpreters of the mysteries, we give to our Lord Constantine absolution.)

The carving is in considerable relief and very carefully executed.

The Lord or Prince Constantine recorded in the above lines is considered by Gorius either to have been Constantine Porphyrogenitus, son of Leo, born in 905, or more probably Constantine Porphyrogenitus, son of the Emperor Michael, born in 1024.

Figured, Gorius, Thes. Dipt., III. tab. 28, by whom in tab. 29 is given the other leaf of the same diptych with figures of SS. John and Paul in “ Museo Veruriano” at Padua. (178.)

'73. 42.

DEELY-SUNK Panel. Byzantine. 10th-11th century. Original in the Treasury of the Cathedral of Hildesheim. H. 5 in., W. 4 in.

The deposition from the Cross. Joseph of Arimathea, standing at the top of a pair of steps with one foot resting on the scabellum of the Cross, holds the dead body of Christ, the upper part of which falls towards the Virgin standing on a stool at the *right* side, whilst St. John stands on the *left* side on a small mount; an attendant standing below drawing out the nail from one of the feet of Christ. All the figures have plain circular nimbi except Christ, who has a cruciferous one. Above the two arms of the Cross are the half figures of two angels, and above their heads, along the upper raised edge of the piece, is inscribed in Gothic letters **ARCHANGELI IN DOMINE DOMINI.**

The design is very deeply carved. (179.)

'55. 26.

LARGE Tablet. Byzantine. 10th - 12th century. Original in the Collection of Comte Auguste de Bastard, Paris. H. 10 in., W. 7 in.

In a very deeply-sunk panel is seated upon a magnificent Byzantine throne and cushion a most graceful figure of the Virgin Mary with the

Holy Child in her lap. She has a large circular plain nimbus round her head, on which she wears a close cap covered by a veil, with a large cloak; the Infant, very child-like, has a cruciferous nimbus and holds a small roll with His left hand, His right hand stretched out in benediction, with the first and second fingers extended. At the two upper angles of the piece appear the busts of two angels, with hands raised in adoration, of the ordinary Greek type of the period. The feet of the Virgin rest on a richly decorated footstool, and the throne stands on a similarly decorated base, upon which is inscribed in partly cursive Greek letters,

✠ ΑΛΛΟΝΗC · ΜΑΡΤΥΡΟC · ΔΟΥΛΟC ✠

Allones, servant of the Martyr.¹

The execution of this fine piece is excellent, and the drapery well arranged.

Figured, Lenormant, *Trésor de Glyptique*, Pt. II., p. 25, pl. li.; Didron, *Annal. Archéol.*, vol. XVII. p. 363, and *Tab. ann.*; Labarte, *Les Arts Industr.* (180.)

'58. 94.

PANEL of a Book Cover. Byzantine. 10th-12th century. Original in the Főjerváry Collection, Mayer Museum, Liverpool. H. 9½ in., W. 5 in.

Carved in camel bone. A large bas-relief formerly in the collection of Count Aloys Albrizzi at Venice, mentioned in Cicognara's work on Nielli. Christ, seated on a richly ornamented Byzantine throne and cushion, with a most dignified expression on His well drawn face, holds a ponderous volume on His knee with His left hand, His right hand raised in benediction, the first and second fingers being only partially extended, as well as the thumb. Traces of gilding are still visible on the throne in the original. The head rests on a cruciferous gemmed nimbus, on each side of which are the raised letters IC · XC.

"The composition reminds us of the early Christian mosaics, the drapery is grand, and the representation is one of the noblest efforts of Byzantine art."—Pulzky Cat., p. 47. (181.)

¹ Count Bastard has given a translation which he considers "plus conforme au sens habituel et grammatical, d'une formule constamment reproduite chez les Latins et chez les Grecs," ALLONIS, (FILS) DE MARTYR, SERVITEUR (DE CHRIST), adding "un savant professeur Allemand torture les mots, et traduit ainsi, ET CELUI-CI EST LE TÉMOIN DE LA VÉRITÉ.

'58. 133.

TOP of a Casket. Byzantine. 10th-12th century. Original in the Collegio Romano, Rome. H. $2\frac{1}{4}$ in., W. $1\frac{1}{2}$ in.

Three small figures in complete relief, $1\frac{1}{3}$ inches high, representing the Saviour, aged, with a beard and cruciferous nimbus; the arms extended and the hands resting upon the heads of a male and female clothed in richly decorated regal Byzantine robes. The slab is inscribed

+ ΧΡΙΣΤΕ ΤΑΟΓΗΤΟΝ ΔΕΣΠΟΤΩΝ
ΕΥΝΩΠΙΔΑ: ΔΥΛΗ ΕΥΝΩΠΙC
ΠΡΟΚΤΝΕΙ ΚΑΤΑΞΙΑΝ

(O Christ, blest the union of Thy servants, as this submissive pair give Thee laudable worship.)

(Below in the original is a compartment having a rich acanthus plant in the centre, with a male and female figure standing at the sides, of which a cast has not been obtained.) (182.)

'58. 157.

NARROW Plaque. Part of a Casket. Byzantine. 10th-12th century. Original in the Collegio Romano, Rome. H. $1\frac{1}{2}$ in., L. $5\frac{3}{4}$ in.

In the middle of a group of twelve male figures to the right, David in richly jewelled robes is being crowned by one of the others, whilst to the left another figure, evidently Jonathan, with long flowing cloak offers a garment to a standing figure wearing a jewelled circlet on his head (doubtless David, 1 Sam. xviii. v. 4). The proportions of these figures are very short and heavy, but they are carved very deeply, almost in complete relief. (183.)

'58. 157 a.

SMALL Narrow Plaque. Part of a Byzantine Casket. 10th-12th century. Original in the Collegio Romano, Rome. H. $1\frac{1}{2}$ in., L. $3\frac{1}{2}$ in.

David cutting off the head of Goliath, whose giant figure lies on the ground clad in Byzantine armour: his helmet and shield richly orna-

mented lie above his body. David is in ordinary clothes, with his scrip at his back, his legs (as well as those of Goliath) cross-banded. To the right stand three warriors, also in Byzantine armour, with short swords hanging from large sword belts slung across their breasts, and with small circular shields; they wear small conical helmets. (184.)

'64. 48.

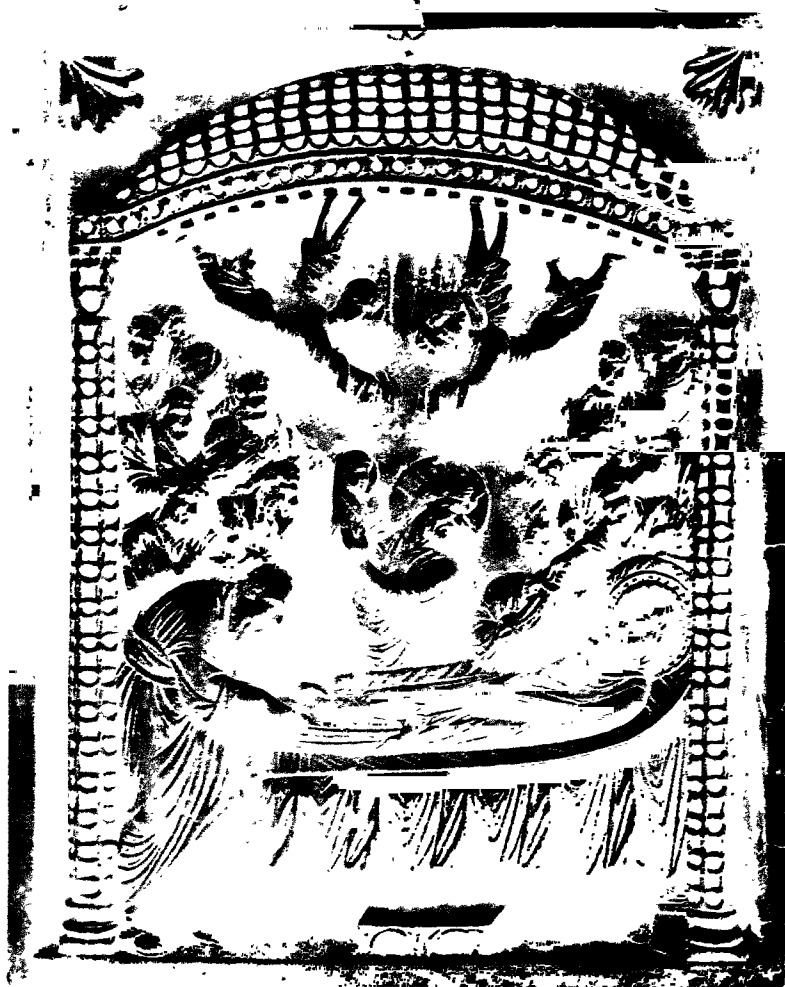
DEELY-SUNK Panel. Byzantine. 10th-12th century. Original in the Royal Library, Munich. H. $5\frac{1}{2}$ in., W. $4\frac{1}{4}$ in.

The death of the Virgin, who is represented as lying on a couch at full length, with the head gently raised on the right side of the design, with a pearled nimbus. At the foot and head of the Virgin sixteen disciples are grouped, the expression of grief being excellently expressed in many of the faces. At the further side of the couch stands the Saviour with a cruciferous nimbus, holding aloft the infant-like soul of the Virgin, which is about to be received by two angels above, holding drapery in their outstretched hands. The front disciple at the foot of the couch reverently arranges the drapery covering the feet of the Virgin, whilst one at her head swings a censer. The whole is surmounted by a pierced Byzantine canopy, supported at the sides by pierced columns. The execution of this panel is as delicate as the design is spirited. At the back is inscribed $\text{H} \cdot \text{T} \cdot \text{Θ} \cdot \text{Κ} \cdot \text{Ο} \cdot \text{T} \cdot \text{Κ} \cdot \text{Ο} \cdot \text{Ι} \cdot \text{Μ} \cdot \text{C}$ ($\text{Η ΤΗΣ ΘΕΟΤΟΚΟΥ ΚΟΙΜΗΣΙΣ}$). (185.)

'73. 43.

PLAQUE. Byzantine. 10th-12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii., b. 101.) H. $4\frac{1}{2}$ in., W. 4 in.

Christ seated with the two disciples at table, at Emaus. The table in the middle fully draped; to the right and above are architectural designs, with large round domes; those above being probably intended for the temple of Jerusalem. Christ is seated at the left side, much larger than the two disciples who are sitting on the further side of the table looking towards Christ, who is represented of middle age, with a short beard and cruciferous nimbus, holding a large round loaf in both His hands. The design and execution are weak. (186.)



'58. 25.

ROUND-HEADED Triptych. Byzantine. 11th century. Original in the Cabinet des Antiques, Bibl., Paris. H. $9\frac{3}{4}$ in., W. $5\frac{1}{2}$ in.

This is one of the most beautiful specimens of Byzantine art in existence. In the centre piece, which is round-headed, is represented the Crucifixion. Christ, middle aged, with a short beard and cruciferous jewelled nimbus is nearly upright, with the head slightly falling towards the right shoulder, the arms are horizontally extended, a napkin tied round the loins reaches to the knees, the feet nailed separately rest on a square scabellum, a titulus of the Roman label shape forms part of the cross itself, which is inscribed, $\overline{\text{IC}} \overline{\text{XC}} \text{O BACIAEVC THC AOYHC}$ (Jesus Christ the King of Glory); and on the foot of the cross (which is fastened into the ground with three wedges) is inscribed $\text{✝ WC CAPEI PEΠONΘAC WC ΘC ΠΑΘΩΝ ΑΤΕΙC}$ ¹ (the E always of the rounded uncial form), beneath which is a leaf with a curved stem of the classical form.

Over the arms of the cross are represented the busts of the archangels ΜΙΧΑΗΛ and ΓΑΒΡΙΗΛ, their names inscribed in vertically arranged letters, their arms are upraised, they have circular nimbi, and over their heads appear a six-rayed sun and a crescent-shaped moon upon a circular disc (intimating a partial eclipse). On either side of the cross stand the slender figures of the Virgin and St. John, with circular gemmed nimbi, with upraised hands, the latter holding his gemmed volume in his left hand. At the foot of the cross on either side stand two small figures in imperial Byzantine robes, with crowns on their heads and gemmed nimbi, SS. Constantine and Helena OY KΩNCTANTINOC and H AΓIA EAENI . The dresses are admirably wrought, those of the Virgin and St. John especially calling to mind those of the Fejérváry figure of St. John the Baptist, *ante* No. 175.

On each of the two volets are represented, within circular discs separated by elegant foliage, the busts of four saints. On the left wing: 1. St. John the Precursor OY O ΠPOΔPOC , holding a slender cross (in figure and features absolutely identical with the Pulzky piece above-mentioned).³ 2. St. Paul O AΓIOC ΠAYAOOC , thin, with a long

¹ "As flesh thou hast suffered; as God, having suffered, thou redeemest."

² When the word AΓIOC is contracted into the letter A , it is placed as a small $\overline{\text{A}}$ within the preceding article O , with a small transverse stroke above it.

³ It is surprising that M. Pulzky in describing the Fejérváry St. John, did not notice this identity.

beard, and holding a book. 3. St. Stephen Ο ΑΓΙΟC CTEΦΑΝΟC, young, beardless, and holding a roll. 4. St. John Chrysoſtom Ο Α ΙΩ Ο ΧΡΥCΟCΤΟΜΟC, old, with a ſhort beard, holding a book, and wearing the broad pallium of the Greek church. 5. St. Coſmas Ο ΑΓΙΟC COCΜΑC, the phyſician, holding a ſlender ſtyle and an object which has been called a box of medicaments. On the right wing;—6. St. Elias, Ο Α ΗΛΙΑC reſembling St. John oppoſite, but with both hands outſpread. 7. St. Peter Ο ΑΓΙΟC ΠΕΤΡΟC, with a ſhort beard and without the tonsure, holding a croſs in his left hand. 8. St. Pantaleemon, the phyſician, Ο Α ΠΑΝΤΑΛΕΗΜΟΝ, young, and bearing his medicine box and ſtyle like St. Coſmas. 9. St. Nicholas Ο ΑΓΙΟC ΝΙΚΟΛΑΟC, holding a book and clad in the broad pallium. 10. St. Damian Ο ΑΓΙΟC ΔΑΜΙΑΝΟC.

On the exterior of the right wing of the triptych is an elegant croſs repreſented with the inſcription, ΙC ΧC ΝΙ ΚΑ (No. 202).

Figured, Lenormant, Tréſor de Glyptique II., pl. 57; Didron, Ann. Archéol. vol. XVIII., p. 109, and tab. ann.; Oldfield, Cat. Arundel Soc. Fict. Iv. cl. vii. f. (187.)

'58. 26.

TABLET, with the top rounded, forming part of the Cover of a Greek Evangeſtiſtarium in the Bibl. Nat., Paris. 11th century. H. $9\frac{3}{4}$ in., W. $6\frac{1}{4}$ in.

A tall upright figure of Jeſus Chriſt (ΙΥ, ΧC), with a cruciferous nimbus, middle-aged, ſtanding on a foot-ſtool reſting on the top of a cupola, reſembling that of St. Sophia, at Conſtantinople, ſupported on a circular arcade of ſmall rounded arches. His hands are extended and reſting upon the heads of two figures ſtanding on either ſide of Him (and of the ſame ſize with Him) crowned, with infulæ hanging down to the ſhoulders, and clad in gorgeous robes covered with jewels. The inſide of the outer robe of the male figure ſhows a large Greek croſs, and the outer robe of the female ſtanding to the right having the large lozenge-shaped lati-clavus on the breaſt. The male figure is young and beardless, and over his head is the inſcription, ΡΩΜΑΝΟC ΒΑCΙΑΕΤC ΡΩΜΑΙΩΝ (Romanus IV., Diogenes, King of the Romans); whiſt over the head of the female is ΕΥΔΟΚΙΑ ΒΑCΙΑΙC ΡΩΜΑΙΩΝ (the Queen of the Romans, Eudocia Dalaffena).

The execution of this piece is extremely careful. It is ſuppoſed to have been made on the marriage of the two royal perſonages above named, in A.D. 1068.

Figured, Chifflet, *De Linteis Sepulchr.* Chrifti, p. 61 ; Ducange, pl. v. ; Gorius, *Thes. Dipt.*, vol. IV, pl. 22 ; Lenormant, *Trésor de Glyptique*, Part II. p. 25, pl. 52 ; Didron, *Ann. Archéol.* vol. XVIII. p. 197, and tab. ann. ; *Revue Archéol.*, vol. I. pl. 4, 1844. (188.)

'73. 44.

PLAQUE. Byzantine. 11th century. Original in the South Kensington Museum, No. 215. '66. (Mackell Cat., p. 173.) H. $9\frac{1}{4}$ in., W. $5\frac{3}{8}$ in.

A large central circular disc with two smaller ones at the top and two at the bottom of the piece. In the centre is a remarkably dignified bust of St. John the Baptist $\Theta \Lambda \text{I}\omega \text{O} \Pi \text{PO}\Delta \text{PO}$, with long flowing hair and beard. In the smaller circles are SS. Philip, Stephen, Andreas, and Thomas. The singularly fine central figure has been considered to be that of our Lord, but the features agree precisely with those of the grand figure of St. John in the Fejérváry ivory, and we know that a place of honour was occasionally accorded to St. John the Baptist, from the position he holds in the chair of Ravenna. The inscribed name is also clearly his. (189.)

'58. 117.

PLAQUE. Byzantine. 11th century. Original in the Douce Collection (Meyrick Museum). H. 6 in., L. $11\frac{1}{4}$ in.

A singular piece. A very elaborately ornamented arcade of five rounded arches resting upon richly carved columns with foliated capitals and bases. Beneath the centre arch, which is the widest, Christ of the Apocalypse (ch. I, v. 12-20), stands upright in rich garments, with a broad golden girdle, holding both arms extended ; His right hand open with a star resting on the palm, and six others below the arm ; the right hand holding the two keys of Hell and of Death ; across His mouth there has evidently been a sword, now broken away, and on His right side stand three and on the left side four tall candlesticks. Around His head a cruciferous nimbus is indicated by faintly incised lines. Under the side arches to the left, stand the Virgin with outstretched hands, in a rich dress, and an angel with extended wings, stooping towards the

Saviour, and under those to the right a similar angel and St. John, old and bearded, holding a long scroll in both his hands, inscribed $\overline{\text{IOHS}}$, clad in a shaggy cloak. These figures are extremely rude in their design, but are elaborately tooled, with the folds of the drapery very shallow and meaningless. (190.)

'73. 45.

CENTRAL Piece of a Triptych. Byzantine. 11th century. Original in the Treasury of the Cathedral of Treves? H. $6\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

Christ ($\overline{\text{IC}} \cdot \overline{\text{KC}}$) seated on a richly decorated throne and cushion; middle aged, bearded, with a gemmiferous and cruciferous nimbus, holding a book in His left hand, His right hand raised in benediction, with the first and second fingers partly extended. On either side of His head are seen busts of the Virgin Mary ($\overline{\text{MP}} \ \overline{\Theta\text{Y}}$) and St. John the Baptist ($\overline{\text{O A}} \ \overline{\text{ICW}} \ \overline{\text{O}} \ \overline{\text{PPO}} \Delta \overline{\text{P}^2}$), and above them are the Archangels $\overline{\text{MIXAH}}$ and $\overline{\text{TABPIHA}}$, each holding a sceptre and a globe surmounted by a cross. (191.)

'73. 46

BOOK Cover. Byzantine. 11th century. Original in the Treasury of the Cathedral of Aix-la-Chapelle, with central ivory Plaque. 5 in. square.

The front of this book cover is composed of chased metal plates representing the Nativity, Crucifixion, Visit of the Marys to the Sepulchre, and Ascension, with the four evangelical symbols; these are treated in the late Carolingian manner. In the centre is an ivory tablet of Byzantine workmanship, containing a bust of the Virgin Mary, holding the Infant in her left arm, and wearing a veil extending over the shoulders, her brows being girt with a fillet which is apparently gemmed. She has a gemmed nimbus, whilst that of the Child is gemmed and cruciferous. He holds a roll in His left hand, and His right is raised in benediction, with the first, second, and fourth fingers extended. The drapery is arranged in small folds.

Figured, Auf'm Weerth, Denkm. Rheinl., pl. 34, f. 2; Didron, Annal. Archéol., vol. XX. p. 5. (192.)

'73. 47.

BACK of a Book Cover. Byzantine. 11th century. Original in the Treasury of the Cathedral of Aix-la-Chapelle, with two central Plaques of ivory. Each, H. $4\frac{1}{4}$ in., W. $2\frac{1}{4}$ in.

The back of the book cover last described is of metal chased up with figures of the four Evangelists at the corners writing their gospels, inspired by their sacred winged emblems in the clouds, and with a standing figure of an angel, on each side; each of the two central plaques of ivory contains busts of two saints, each clad in jewelled robes and bearing a small devotional cross, and an aged apostle, one bearing a book, the other, evidently St. John the Baptist, with hands raised upwards. Each of these figures has a plain circular nimbus.

Auf'm Weerth, *l.c.*, *supra*. (193.)

'58. 190.

SQUARE Plaque with sunk Panel. Byzantine. 11th-12th century. Original ———? H. 5 in., W. $4\frac{1}{2}$ in.

The death of the Virgin, treated in the ordinary Byzantine manner, the dead Virgin resting at full length on a chequered mattress raised on knotted legs, with the head elevated. In the centre stands a figure of Christ with a gemmed and cruciferous nimbus, holding the soul of the Virgin in His arms in the shape of an Infant in swaddling clothes; an angel to the left descending, holding a napkin in his hands; at the top right-hand corner another smaller angel flies upwards with the infant-like soul. Thirteen aged, bearded disciples are grouped at the head and foot of the couch, the front one at the head with a censer, whilst the front one of the other group stoops reverently to salute the feet of the Virgin. Another disciple stands at the further side of the couch, the heads only of the other eleven disciples being visible above each other.

(194.)

'58. 135.

SMALL Semi-oval Plaque, with sunk Panel. Byzantine. 11th-12th century. Original ———? H. $2\frac{1}{3}$ in., W. $2\frac{1}{2}$ in.

The death of the Virgin, treated nearly in the same manner as in the last described piece. The Virgin, however, lies stretched at full length on the couch, which is inscribed $\overline{\text{MP}} \overline{\text{ΘV}}$. The Saviour holding the infant-like soul is surrounded by an oval aureola. The angel bearing off the soul at top is replaced by an angel descending from above, corresponding with the angel on the left-hand side of the composition. The mourning disciples are fifteen in number, eight at the head of the couch, the front one with a censer; one stooping down at the back of the couch beneath the figure of Christ; and six at the foot of the couch, of which the front one holds the feet of the Virgin in his hand, towards which he also bends down his head. The disciple behind him raises his hands in supplication towards the Saviour. In a small narrow label following the curve of the top of the piece is an inscription in Greek capitals not easily decipherable in the cast, but which appears to be $\text{H KOIMHCIC THC M. I K}$, or possibly H KINHCIC . The sleep or the motion of the mother of Jesus Christ. (195.)

'73. 48.

ROUND-TOPPED Plaque. Byzantine. 11th century. Original in the South Kensington Museum, No. 296. '67. (Mackell Cat., p. 124.) H. $10\frac{5}{8}$ in., W. $5\frac{1}{8}$ in.

Divided into three compartments. Above: the death of the Virgin, who lies extended on a draped couch. Six apostles stand near her head, the foremost holding an aspergillum (a unique treatment); six others are at her feet. Behind, in the centre, the Saviour holding her infant-like soul, for which two angels above are waiting. The usual Greek inscription H KOIMHCIC is placed above the couch. In the two lower compartments are eight full length figures of St. Gregory (ONVHC), Basil, Paul, Peter, Cosmas, Damian, Nicolas, and St. John, whose name is followed by the article O , and the monogram of Christ on the labarum (P_{\times} , intended for $\text{O ΠΡΟΔΡΟΜΟΣ ΧΡΙΣΤΟΥ}$). (196.)

'73. 49.

SQUARE Plaque, with sunk Panel. Byzantine. 11th-12th century. Original in the Royal Library of Wolfenbützel. H. 5 in., W. $4\frac{3}{4}$ in.

The death of the Virgin, treated exactly in the same manner as in Nos. 194 and 195. The figure of the Saviour is, however, larger

and more graceful, with the head gracefully bending towards the couch of His dead mother, whilst a group of eight disciples stand at the head, and eight at the foot of the couch, the two front ones being engaged in the same manner as in No. 194. (197.)

'73. 50.

PLAQUE. Byzantine. 11th-12th century. Original in the South Kensington Museum, No. 295. '67. (Maskell Cat., p. 123.) H. $9\frac{3}{4}$ in., W. $4\frac{3}{4}$ in.

Divided into three compartments, each containing two scenes :

1. *a.* The Annunciation. The Virgin standing before a seat with a lofty canopy, the angel with a long rod in his hand.
- b.* The Nativity. The Virgin lying on a couch, above which is the cradle, a ray of glory falling from above on the Holy Child ; angels and shepherds above ; and below the Child washed in a vase by Salome or Anastasia, according to the apocryphal gospels.
2. *a.* The Transfiguration. The Saviour, with Moses and Elias standing within one very large aureola ; the three disciples are below in different attitudes.
- b.* The Raising of Lazarus, who stands swathed in grave clothes, at the mouth of the tomb ; near his feet are the small figures of his two sisters, over whom Christ extends His right arm.
3. *a.* The Visitation of the two Marys to the Tomb, on which the angel sits, pointing to the grave clothes and napkin, rolled apart ; two soldiers awakening from their sleep.
- b.* Christ appearing to the two women, one of whom embraces His knees. (198.)

'73. 51.

PLAQUE. Byzantine. Part of a Book Cover ? 11th-13th century. Original in the Collection of the Rev. Walter Sneyd. H. $5\frac{1}{6}$ in., W. 4 in.

The Saviour stands erect upon an ornamented footstool, with a cruciferous nimbus, and a short beard, holding a book with the left-

hand and with the right hand raised in benediction ; on either side stand the Virgin and the aged St. John, clad in a rough bordered cloak with their hands open. Above their heads are the busts of two angels of the ordinary late Byzantine type, and those of two saints, one young, the other old, and bearded ; workmanship shallow and coarse. (199.)

'58. 22.

PLAQUE. Byzantine. 11th-12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 5.)
H. 7 in., W. $4\frac{1}{4}$ in.

The Descent of the Holy Ghost ; or possibly a representation of one of the Councils of the Church. Above, the heaven is represented by a semi-oval boss marked with stars, in the middle of which is a space from which the figure of the Holy Dove has evidently been broken, and from the sides of which six curved rays descend upon the twelve disciples, who are seated in the form of an arch at the sides of the design one above another. In the middle of the lower part is a round arched space, within which stand six figures, in conversation, one of them in imperial Byzantine robes and crowned. (200.)

'58. 28.

PLAQUE. Part of a Book Cover. 11th century. Original in the Bodleian Library, Oxford. H. 6 in., W. $3\frac{1}{4}$ in.

A seated figure of our Lord, with a cruciferous nimbus, short beard, feet with sandals, holding a book in His lap with His covered left hand, the right raised in benediction as high as His chest, with the first and second fingers only extended, the palm being towards the spectator. He is seated on a very richly-carved Byzantine throne and cushion, which have been gilt, and partly coloured with vermilion.

This is one of the most exquisitely finished pieces of the later Byzantine work in existence ; the drapery is even more delicately tooled than in the Paris triptych of Romanus IV., or the Fejérváry St. John. It is mounted on a silver plate, enriched with five gilt stars (one below the feet of Christ ¹) and with a Greek inscription, praying the blessing of

¹ In the Arundel Society's casts of this ivory, made from a mould taken by myself, this star appears, as well as a small part of the inscription, which led M. Didron (Ann. Archéol.) to doubt the authenticity of the carving.

our Lord on His servant, ΙΕΡΟΝΥΜΟΝ ΙΟΥΔΑΙΕΑΜΟΝ (Jerome William Ebner) and his house, the carving having been made by his direction and fixed on the copy of the beautiful Greek gospels known as the Codex Ebnerianus.

Figured, De Murr, *Memorab. Bibl. Publ. Norimb.* 11. pl. 1.

(201.)

'58. 25 a.

OUTSIDE of Leaf of the Triptych of Romanus (*ante* No. 187). Byzantine. 12th century. Original in the Bibl. Nat., Paris. H. 10 in., W. 3 in.

In the centre of this piece is sculptured a very elegantly designed cross, with a rosette in the centre, and circular discs at the end of each of the four arms, within the angles of which are inscribed $\overline{IC} . \overline{XC} .$ $NI . KA .$ At the bottom is a very elegant but simple rosette within a large circular disc.

(202.)

'58. 104, 138-140, 147, 159-161, 163, 164.

TEN Plaques, probably portions of a Shrine. Byzantine. Italian. 11th-12th century. Originals in the Treasury of the Cathedral of Salerno. Each, H. $9\frac{1}{2}$ in., W. 5 in.

Evidently executed by the same artist, and exhibiting great rudeness both in design and execution, these pieces are remarkable illustrations of scenes not often treated in ivory work, and are of a transitional period, which gives them additional value.

A. Two compartments. 1. Three angels, each with a circular nimbus, standing erect, two of them with their right hands elevated in the act of benediction, in the manner of the Eastern Church, and holding long wands in their left hands, are conversing with three shepherds, leaning on their staves amongst their sheep. 2. The Massacre of the Innocents. Herod crowned, is seated within an oval-headed alcove or throne, giving orders to his several soldiers, clad in Byzantine armour and helmets, one of whom is standing on five already murdered infants, and is stabbing a sixth which he holds in his left hand, the mother standing by with dishevelled hair weeping, with her arms uplifted and hands spread open; above, another soldier is searching for a second female, who, with her child in her arms, is concealed within a cave in the upper angle of the piece.

B. Two compartments. 1. The Presentation of Christ in the Temple. In the middle, above, a Byzantine temple, with cupolas and small rounded arches resting upon double-twisted columns, and below an altar draped, the under hanging marked with a (+) Maltese cross; at the right stands Simeon holding out his arms covered with a long hanging cloth; behind him Hannah with upraised hands and head; to the left the Virgin holding her son, who struggles forward towards Simeon; behind her Joseph with the pair of turtle doves. 2. The Miracle of Cana. Above is a semicircular table, at which are seated the master of the feast richly clothed (sitting on his bent legs), Christ seated at the left end of the table, from which His head is turned in conversation with His mother, who is at the extreme left. On the table is a fish on a dish and several circular cakes; below are the six large globular water pots, standing on ornamental feet, an attendant brings a large pitcher of water on his shoulders; a second is emptying another large water vessel, which he still holds on his shoulder, whilst a third, of superior rank, with a rod in his hand immersed into one of the water pots, presents a chalice to Christ.

C. Two compartments. 1. Above, the Crucifixion of Jesus Christ. The Saviour, of a gigantic size, with a very small head, with a cruciferous nimbus, and bearded, with the body bent and writhing, girt with a napkin round the loins, the feet resting singly on a scabellum; the upper arm of the cross inscribed: IESVS NAZARENVS REX IVDEORVM; on either side of the cross: SA MARIA & SCS¹ IOHS; the former looking up to the Saviour with the right hand raised; the other, weeping; above the arms of the cross the busts of two angels weeping. 2. Below, to the left, the three soldiers armed with spear and sword, seated, disputing about the coat of Christ, for which they are playing at Mora. To the right, Christ, deposited by Joseph of Arimathea and an attendant, in a sarcophagus ornamented with strigils surmounted by a flat arch resting on columns with foliated capitals.

D. Two compartments. 1. The Birth of Christ. In the middle, the Virgin, with a large plain circular nimbus, lying on a couch supported by four rickety-looking pillars, ornamented with a Greek fret; above, the Child lapped in swaddling clothes, without a nimbus, lying on the top of a wall, with the heads of an ox, and an ass, and a star; in the background towers with cupolas; below, Joseph seated to the left, a

¹ The V (U) in the word Nazarenus is formed by adding an oblique stroke to the last stroke of the preceding N, and the C in SCS is of the angular form.

water bottle standing on a tripod, and an attendant weeping, to the right. 2. The Flight into Egypt. The Virgin (riding on a very spirited ass), with a large nimbus, holding the Infant (with a cruciferous nimbus), an angel in front leading the way to a Byzantine temple with cupolas, out of an upper window of which a tree is growing; an attendant in the background holds a large ornamented cup; Joseph walking behind the ass; at the top grape vines and small temples.

E. Two compartments. 1. Christ standing erect with a cruciferous nimbus, curing the blind man leaning before Him on a staff, by touching his eyes; to the right a man (the cleansed leper?) washing his hands in a small jet of water falling from the wall of a building into a cistern with ornamented sides; above, turrets and cupolas. 2. The two Marys bearing pots of spices and censers, at the sepulchre, which is placed in the centre, the lower part open, with pillars at the four angles, supporting a low roof, on which is a richly decorated tabernacle in two storeys, capped by an ornamented cupola. The angel seated to the left, points to the grave clothes (the head napkin lying apart) lying within the sepulchre; beneath, three soldiers with heads uncovered and armed with shields and long spears, sitting asleep on the ground.

F. Two compartments. 1. The Creator, middle-aged, with a short beard and a plain nimbus, holding a roll in His left hand, calls the vegetable world into existence, with His outstretched right hand, in the act of benediction with the first, second, and fourth fingers extended. Before him are two trees singularly interlaced, and which have already produced a considerable variety of fruits, amongst which grapes, pears, apples, &c., are visible. 2. The creation of the heavenly bodies by the Creator in the same form and attitude. A large circle occupies the right side of the design, within which are two smaller but equal sized circles, including busts of a male figure clad in Byzantine robes and square head-dress, and of a female with bare head, each holding a flaming torch, representing the sun and moon; the background of the larger circle powdered with stars of different sizes. An upright twisted column with an ornamented capital separates the two compartments.

G. The Creation of Eve. The Creator in the same form and attitude as in the last piece, calling Eve, whose body is half risen out of the side of Adam, sleeping across the middle of the piece, at full length, resting amongst the branches of one of the fruit trees, also seen in the preceding piece; below, flowing away from near the trunk of the tree, are the four rivers of Paradise.

H. To the left, in front of a twisted column, Noah is giving directions to six workmen who are engaged with various instruments in

completing an erection of an oblong form intended for the ark; two of the workmen are using a two-handed saw, others use the hammer, adze, and axe.

I. Two compartments. 1. The sacrifice of Isaac prevented. Isaac bound hand and foot with ropes and his eyes blindfolded, lying upon an altar. Abraham standing to the left with short sword uplifted in his right hand, having seized his son's hair with the left. In the upper left-hand corner, the bust of the Creator (without a nimbus) with outstretched hands is seen within a space, the margin of which is ornamented with small pellets. Beneath, a ram (without horns) standing alone. 2. The Creator (also without a nimbus) standing in the same form and attitude as in the scenes of the Creation (where also His hair is parted over the forehead), in the act of blessing (with outstretched right hand, the first, second, and fourth fingers extended) Abraham, who reverently bends down before Him.

K. Two compartments separated by a column with a foliated capital. 1. Jacob's Dream. Jacob lying on the ground, his head resting on his hand upon a heap of stones; in the left-hand upper corner a brilliant star within a space, with a decorated border. Across the piece a large ladder (resting on an ornamented space in the upper right-hand corner representing heaven), up which two angels are ascending. 2. The Burning Bush. Above, Jehovah (without a nimbus), looks out of a space with outstretched arm and hand in the act of benediction, with the first, second, and fourth fingers extended. Beneath, a bush with bunches of grapes, the upper branches in flames; to the right Moses reverently stooping, taking off the shoe from his right foot, the left being already naked. (203-212.)

73. 52.

L ID of a Casket. Byzantine. 12th century. Original in the Bateman Collection, Yolgrave, Derbyshire. L. $8\frac{1}{2}$ in., W. $3\frac{1}{3}$ in.

In the centre stands a circular castle surmounted with several towers, two small figures looking out of the open castle-doorway; on either side an armed knight of large size mounted on horseback, the trappings ornamented with small crescents; one of the knights is in a suit of a chain body-armour, and the other in plate armour; each holds a long spear, and each wears the low Byzantine circlet and head cap, with pendent gemmed infulæ. The cloak of each knight is blown

towards the castle, and resembles that of the angels in many of the contemporary Byzantine religious plaques. (213.)

'73. 53.

Front of the same Casket. Byzantine. 12th century. Original in the Bateman Collection. L. $8\frac{1}{2}$ in., W. $3\frac{1}{8}$ in.

The two knights represented on the lid of the casket are here engaged in a combat with a lion, which is springing towards the right-hand knight, who defends himself with his sword, his left arm holding a circular shield; his head is here covered with a circular helmet or skull cap, "pot au feu." The other knight is discharging an arrow from his bow at the lion, two other arrows sticking in its neck; this knight wears a helmet peaked in front, with a top ridge of feathers. (214.)

'58. 21.

PLAQUE. Byzantine. 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii., b. 5.) H. 6 in., W. $4\frac{1}{2}$ in.

The Ascension of Jesus Christ. The Saviour, seated upon a gemmed arch within a broadly oval aureola gemmed round the edge, is borne aloft by four awkwardly-designed angels. He is represented as of the middle age, with a gemmed cruciferous nimbus, holding a closed book on His knee with the left hand, whilst the right is raised in benediction. Below, in the centre, between two conventional trees, stands the Virgin with uplifted face and hands, and on either side stands a group of five apostles, four holding square books with jewelled covers, whilst St. Peter standing next the Virgin holds a roll. The Virgin alone bears a jewelled nimbus round the head. (215.)

'64. 46.

DIPTYCH. German Byzantine. 10th-11th century. Original in the Royal Library of Munich. H. $6\frac{1}{2}$ in., W. $5\frac{3}{4}$ in.

The diptych of Bishop Ulrich of Augsburg, or more probably of Bishop Ellenhard of Freysing (died A.D. 1058).

Two compartments. 1. The Crucifixion. The Saviour with a cruciferous nimbus, beard and long flowing hair; the head fallen on the

right shoulder, the feet resting apart on a scabellum. Above, in each angle, busts of two angels of the ordinary Byzantine type. At the sides of the cross, the spear, and sponge-bearers, the latter in a Phrygian cap, holds the pot with vinegar in his left hand. At the sides, the Virgin, with two female attendants, and St. John weeping with two Jews. 2. The Deposition from the Cross and Burial. The body of the Saviour is supported by Joseph of Arimathea, who stands on a ladder; the Virgin (with St. John standing at her side) holds one arm of the Christ whilst one attendant on a ladder draws out the nail from His right hand, and another does the same with His feet. To the right, the dead body of Christ, swathed as a mummy, is borne by Joseph, attended by the Virgin Mother into a building with a square-headed open door.

The execution is rude, and the figures are sculptured in deep relief.

Figured, Förster, *Denkmale Deutsch. Kunst.*, vol. VI. (216.)

'73. 54.

PLAQUE. Byzantine? 11th-12th century. Original in the South Kensington Museum, No. 4075. '57. (Mackell Cat., p. 13.) H. $3\frac{3}{4}$ in., W. 3 in.

A branching arabesque design, with very conventional leaves, amongst which two birds and two deer are seen; near the top a small quadrangular compartment, in which has subsequently been carved an angel with outstretched wings and a circular plain nimbus, holding a book with the left, and blessing with the upraised right hand. (217.)

'58. 20.

SUNK Panel of a Book Cover. Byzantine. 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 17.) H. $6\frac{1}{4}$ in., W. $4\frac{3}{4}$ in.

The Crucifixion. The robust figure of Christ nearly upright, already dead, with the head fallen on the right shoulder; cruciferous nimbus; loins girt with a napkin; feet affixed separately, resting on a scabellum. A distinct titulus on the upper arm of the cross, partly hidden by the nimbus. At the foot of the cross a heap of bones with a skull. Above the arms of the cross two weeping angels with upraised wings, and behind them two faces on small circular discs, representing the sun and moon. At the left side of the cross stand the Virgin and

St. John, with circular nimbi and in antique dresses, the former with her hand resting on the shoulder of the latter; two attendants behind them, one with upraised hands, the other weeping; to the right stand the sponge bearer and four soldiers in Byzantine armour; one resting a circular shield on the ground, the three others holding spears, the foremost of whom is evidently intended for Longinus.

Labarte expresses doubts on the authenticity of this piece which I cannot adopt. Cast in Arundel Soc. Ser. No. vii. b. (218.)

'73. 55.

PLAQUE, with deeply-sunk Panel. Byzantine. 12th-13th century. Original ———? H. 5 in., W. 4 $\frac{1}{4}$ in.

In the centre, a very tall figure of the Virgin standing erect, bearing the Holy Child on her left arm, the latter has a cruciferous nimbus, His right hand raised in benediction and His left holding a roll. The head of the Virgin is small ($\frac{1}{8}$ th of the entire figure), the attitude easy and the drapery gracefully arranged. On either side, above, are the busts of two angels of the usual Byzantine type with upraised hands, and at the foot of the Virgin on the left-hand side lying on the ground, and clasping one of her feet, lies the prostrate body of a male figure in a richly bordered robe, probably intended for the person for whom it was made.

A similar prostrate figure is seen in the Ivory of Otho II. and Theophania in the Hôtel Cluny (figured in *Les Arts Somptuaires*). Compare also the Paris triptych of Constantine and Helena. (219.)

'58. 100, 101.

PORTIONS of the Top of an Ivory Chair? Byzantine? Original in the Douce Collection (Meyrick Museum). Together, L. 25 in., central part 2 in. deep.

Two halves of a long curved ornamented piece of ivory, widest in the middle and tapering to the end, each of which terminates in a lion's head bent backwards.

It is difficult to decide as to the use of this beautifully ornamented ivory. In the broadest part, which is also the thickest, there is on the plain under side a deep square hole ($\frac{3}{4}$ of an inch by $\frac{1}{2}$ inch) by which it was doubtless affixed to some object as, for instance, the top of the back of a throne; the upper surface is also plain, but in the middle

on both front and back is a circle deeply sculptured, inclosing, on one side, an eagle holding a book, and, on the other, a winged lion with a head more like that of a dragon also holding a book (emblems of SS. Mark and John); round each of these figures is a broad richly foliated circle, from which extends both along the left and right arm or end an excellently designed arabesque of branches and foliage, amongst which are seen men and monstrous birds and beasts, with flowers of a very conventional but elegant character. The execution of this piece is very careful and the effect very rich.

Described and partially figured by Mr. Maskell, S. K. Iv., p. lxxiv. and p. 178. (220, 221.)

'55. 63, 65.

TWO Leaves of Diptych. Byzantine. 12th-13th century. Original in the Museum of the Louvre, Paris. Each leaf, H. 8 in., W. $5\frac{1}{4}$ in.

First leaf. A fine figure of Christ, six inches high, standing on a footstool, represented with a short beard and a gemmed and cruciferous nimbus, the right hand raised in benediction, the left hand holding a scroll, the drapery well designed but not deeply cut. In the angles, above, the busts of two angels with uplifted hands of the ordinary Byzantine type. On either side of Christ are six apostles with the bodies bent in adoration, one above the other, forming two vertical rows without the slightest variation either in attitude or features.

Second leaf. The Crucifixion. The body of the Saviour perfectly upright, draped only round the loins, the head bent towards the right shoulder, with a cruciferous nimbus, the feet apart resting on a scabellum, two angels above the arms of the cross with uplifted hands (counterparts of those in the other leaf); the cross rests on a small mound, at the bottom of which the upper part of a skull is visible. To the left of the cross stand the Virgin and youthful St. John, and two aged disciples to the right. The chief figures, especially those of the Virgin and St. John, are greatly attenuated. (222, 223.)

'58. 132.

OVAL Plaque. Russo-Byzantine. 12th century. Original in the Collection of Mr. Nightingale. H. $2\frac{3}{4}$ in., W. $2\frac{1}{4}$ in.



The Saviour bearded, with a cruciferous nimbus inscribed with the letters O. Ѡ. N. (the Creator) seated on a rich Byzantine throne, the right hand raised to the breast in the act of benediction in the Greek manner, and holding an open book with a Slavonic inscription with the left hand.

On the lower part of the garment of Christ is inscribed a large Α. In the background are seraphim.

The figure is disproportionately tall and the workmanship is sharp and good. (224.)

'58. 131.

PLAQUE. Russo-Byzantine. 13th century. Original in the South Kensington Museum, No. 381. '71. (Maskell Cat., p. 139.) H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in.

A figure of the Saviour, seated on a Byzantine throne, aged, and of spare figure, with a short beard, flowing hair and a cruciferous nimbus, inscribed O. Ѡ. N., with the right hand raised in benediction, and the left hand holding an open book with a Slavonic inscription.

The figure is tall but graceful, and the drapery arranged in elegant folds. (225.)

'73. 56, 57.

THE two Pieces of a saucer-shaped Panagia. Russo-Greek. 17th century? Original in the Christian Museum of the Vatican. Diam. $4\frac{3}{4}$ in.

Saucer-shaped panagia with its slightly convex cover, used for holding minute fragments of the consecrated bread. 1. In the centre of the saucer is an extremely spirited representation of the three angels who visited Abraham, sitting at meat, being the very common manner of symbolizing the Trinity in Russian Christian art; around which are ten small circles, containing the Salutation, Birth of Christ, Presentation in the Temple, the Baptism of Christ, Christ raising Lazarus, Christ riding into Jerusalem, the Transfiguration, Christ bringing persons out of Hades, the Descent of the Holy Ghost, and the Death of the Virgin. All the open spaces are filled with Slavonic inscriptions, of which there is also a very long one round the rim. 2. The convex cover contains in the centre the Crucifixion, surrounded by twelve small circles containing busts of saints. (226, 227.)

'73. 58, 59.

THE two Pieces of a saucer-shaped Panagia. Ruffo-Greek. 17th century? Original in the Christian Museum of the Vatican. Diam. $4\frac{3}{4}$ in.

Saucer-shaped panagia, with its slightly convex cover. 1. In the centre of the saucer is a representation of the Virgin and Child, treated in a most conventional manner, the former with her arms raised and hands open like one of the Orantes of the Catacomb frescoes, the Child seated on her lap, the ground powdered with stars and inscribed $\overline{MP} \overline{\Theta T}$; surrounded by twelve small circles with busts, two crowned, apparently male and female, probably the personages by whose order the object was made, the rest probably intended for the prophets, each with a long scroll. The open spaces and rim filled with Slavonic inscriptions. 2. The convex cover has in the centre three full length figures of SS. Gregory, Basil, and Ivan, surrounded by twelve small circles, each with the bust of a faint. (228, 229.)

'73. 60, 61.

THE two Pieces of a small Panagia. Ruffo-Greek. 17th century? Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii., b. 104, 105.) Diam. 2 in.

1. Small circular saucer-shaped disc, two inches in diameter, with a rudely-designed figure of the Blessed Virgin, inscribed $\overline{MP} \overline{IC} \overline{XC}$ with the arms raised and hands widely open. In her lap is seated the Infant Christ with a plain nimbus. Around the rim is a long inscription in Slavonic church-characters. 2. The convex cover has in the centre, within a sunk circular panel, a bust of St. Nicholas, inscribed \overline{NHKOAA} , in archiepiscopal robes, with the right hand raised to the breast in the act of benediction. (230, 231.)

'73. 62, 63.

FRONT and Back of a small Ivory Cross. Ruffo-Greek. 17th-18th century. Original in the Royal Museum of Copenhagen. H. $2\frac{2}{3}$ in., W. of arms $1\frac{1}{3}$ in.

This small piece is carved in the form of a cross, the upper arm being occupied by an inscription in Ruffo-Slavonic letters. On the



two side arms of the front are the busts of two saints, whilst an extraordinarily attenuated full length figure of a third saint in ecclesiastical robes occupies the stem and centre part of the cross.

Reverse. Six small squares, scenes of the life of Christ, each with an inscription in Slavonic text. The Nativity, the Presentation in the Temple, Christ riding into Jerusalem, the Transfiguration, and two other groups. (232, 233.)

'55. 28.

TABLET. Russo-Byzantine. 16th (?) century. Original in the Soane Museum, Lincoln's Inn Fields, London. H. $4\frac{1}{8}$ in., W. $3\frac{1}{8}$ in.

The glorification of the Virgin. In the centre, on a circular disc, seated upon a Byzantine throne, is the Virgin holding the Infant Saviour on her lap; around the circle are arranged a number of angels, two of whom hold long wands. The background is occupied with an elaborate mass of temples with numerous rounded domes and cupolas, flanked by very conventional trees. The centre temple is inscribed $\overline{\text{IC}} \overline{\text{XC}}$. Below are grouped a vast concourse of saints (male and female) in several rows, apparently representing the whole hierarchy of the Russo-Greek Church. These little figures, three-quarters of an inch high, are sculptured with the greatest care, so that the minute distinctions in their ecclesiastical robes can be clearly made out. Along the top edge of the carving is an inscription consisting of nearly sixty minute Slavonian capitals in relief, and there are other inscriptions in different parts of the piece, especially within the central circular disc. This is a perfectly marvellous specimen of Russo-Greek art, of which almost a duplicate exists in the Christian museum of the Vatican. (234.)



SECTION IV.—CARLOVINGIAN IVORIES, 9TH, 10TH, AND
BEGINNING OF 11TH CENTURIES.

'73. 64.



CEPTRE. Carolingian. 9th century. Original
in the Treasury of the Cathedral of Aix-la-Chapelle.
L. $23\frac{1}{2}$ in.

This slender ivory rod is traditionally considered to have
belonged to Charlemagne; it has two large plain bosses, one near the
bottom and one at the top, a dove with expanded wings, two inches
high, fitting on the latter. Such sceptres are seen on some of the
consular diptychs described above. (235.)

'73. 65.

ONE of the Plaques affixed to the Pfalter of Charles le
Chauve.¹ 9th century. Original in the Bibl. Nat.,
Paris. H. $5\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

Above in the clouds is a full length figure of Jesus Christ within an
oval vesica piscis, attended by four angels on each side. In the centre
is an angel sitting on an oblong seat and cushion holding an infant in
his arms. On either side a roaring lion about to spring at the child.
Below, a group of eight warriors armed with spears, swords, and arrows
looking upwards towards two angels armed with long rods with crosses
and banners, and beneath them are four men who had commenced
digging a pit but who are overthrown and fallen in their labour. This

¹ The other plaque, of which we have no cast, represents the story of David and
the wife of Uriah. (2 Sam. ch. xii.)

is evidently an illustration of one of the Psalms of David, in which he calls for the interposition of God to defend his soul (always represented in mediæval art as an infant) against his enemies.¹ Designed with great spirit and executed in very deep relief with the greatest care.

Figured, Bastard, Orn. des MSS. Français; Cahier and Martin, *Mélanges d'Archéologie*, 2d livraison; Sere, *Les Arts au Moyen Age*; Labarte, *Hist. Arts Industr.*, Album, pl. 38, 39, both plaques.

The Abbé Cahier in his memoir on this ivory, overlooking the fact of its attachment to the Pfalter of Charles le Chauve, as well as the subject of the corresponding plaque (representing the story of David and the wife of Uriah) attached to the back of the same Pfalter, expressed the far-fetched opinion that the sculpture was an illustration of an event connected with the history of Julian the Apostate.

M. Paul Durand (*Revue Archéologique*, vol. v. p. 733, 1849), however, published a "nouvelle interprétation" of this ivory, considering it as a sculptured illustration of the 56th Psalm, simply giving the verses of the Psalm with a short commentary thereon, showing its complete applicability to the bas-relief. To this interpretation the Abbé Cahier replied in the same work, vol. vi. p. 48, where a figure of the ivory is given in Pl. 113, in the weakest possible manner: "Quoi! une composition comme celle que nous avons sous les yeux, pour traduire aux regards, les tours poétiques d'un hymne? J'affirme sans crainte que le Moyen Age sérieux, celui des hautes époques, n'a jamais vu pareil projet d'artiste." He further objects that if the view of M. Durand were correct we ought to see "en quelque coin, le roi David jouant de la harpe," and considers that the naked feet of two of the warriors who hold their lances vertically completely overthrow the proposed interpretation.² Having, however, subsequently seen the Harleian Pfalter, No. 603, he discovered that artists had entertained many such "projets," and admitted the correctness of M. Durand's explanation (*Mélanges d'Arch.*, vol. i., where a copy from the Harleian drawing is given). (236.)

¹ The design is also quite applicable as an illustration of the 35th Psalm, verses 3, 7, and 8, and especially 17, in which David prays God to rescue his soul from the attacks of his enemies, and his darling from the lions. The Utrecht Pfalter, the Harleian Pfalter, No. 603, and the Great Pfalter of Trinity College, Cambridge, are full of such allegorical scenes.

² Since the above remarks were written, I have examined the Harleian Pfalter above-mentioned (fol. 30. v.) and the series of fac-similes from the Utrecht Pfalter obtained by the British Museum (MSS. Addit. 26, 104, fol. 13 v.), as well as the Pfalter itself (which at the present time, June 1873, has been deposited, by permission of the Dutch Government, in the British Museum), in all of which the illustration of the 56th Psalm precisely agrees with the ivory in question.

'55. 20, 21.

TWO Plaques attached to the Evangelarium of Charles le Chauve. 9th century. Originals in the Bibl. Nat., Paris. Each plaque, H. $7\frac{1}{2}$ in., W. $5\frac{1}{2}$ in.

1. The Saviour, middle-aged with a short beard, surrounded by a double aureola, the lower one smaller, its upper part forming the seat on which He sits. This aureola is remarkably ornamented with rows of pearls and borders of flowers. He has a cruciferous nimbus and in His right hand He holds a book, and in His left a pair of keys. These He is presenting to two disciples standing below with upraised hands, holding a napkin to receive them. The disciple to the right about to receive the keys is doubtless intended for St. Peter, and the other for St. Paul. Above their heads on either side stands an angel supporting the upper border of the aureola, holding a long rod with a small ball at the top as often seen in Byzantine drawings. Beneath the feet of Christ is a seated figure which has been described as a demon, but which I have not the slightest doubt is intended as a mythological representation of water. The figure is bearded, with horns on the forehead;¹ under his right arm he holds a paddle widened at the end for an oar, his right hand grasps a serpent by the neck; in his left hand he holds a pot reversed, from which water is flowing beneath him, and round his left arm is coiled a snake. Didron (*Ann. Archéol.*, tom. vi.) considers this figure as representing the river Jordan. The whole is surrounded by a narrow poorly designed foliated border.

Figured, *Le Normant, Trésor de Glyptique*, i. pl. 20; Count Baftard in *Bull. Com. Langue France*, iv. p. 660-662, where the figure beneath the Christ is considered to represent the earth.

2. The Virgin seated on a cushion upon a very rich throne with lions' heads at the ends of the seat. She has a plain circular nimbus, and wears over her head a veil hanging on her shoulders and a chasuble, and holding on her left arm the Holy Child, who has a cruciferous nimbus. Her feet rest on a footstool, at each end of which grows a small tree. Two angels with bodies deeply bent in adoration stand on either side on the top of the back of the throne, one of them holding a rod with a small ball at the top. The whole surrounded by a narrow poorly designed foliated border.

Figured, *Le Normant, Trésor de Glyptique*, i. pl. 20; Count Baftard in *Bull. Com. Langue France*, iv. p. 695. (237, 238.)

¹ In the Baptistry of Ravenna a two-horned figure represents the River Jordan.

'55. 14.

PANEL of a Book Cover. Carlovingian. 8th or 9th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. $6\frac{1}{3}$ in., W. $4\frac{1}{2}$ in.

A very remarkable composition displaying great power and expression, considered by Pulfzky as but little posterior to the epoch of Constantine, and as probably the earliest Christian monument representing the Crucifixion and Resurrection—those two cardinal points of Christian faith. Above, the body of Christ suspended in an upright position on the Cross. His head, destitute both of nimbus and beard, is fallen on His right shoulder, a straight drapery extends from the hips to the knees, the feet apart do not rest on a scabellum, a label of the classical form is fixed on the top of the Cross, inscribed *IHS NAZARENUS REX IUDAEORUM* in Roman capitals; the A without a cross bar, the N with the third stroke carried below the line, the U with the right hand part nearly upright, and the R with the bottom of the right hand part long and very oblique, are all indications of early palæography.¹ On either side of the Cross stand the spear- and sponge-bearers in very vigorous attitudes with their backs turned towards the spectators, whilst at the sides on raised elevations stand the Virgin in well-expressed attitude of grief, and St. John. At the top, in the angles, are represented the sun and moon under the forms of the busts of Helios and Selene, with the crescent in the clouds. Below, is the visit of the three Maries to the Sepulchre, treated in a highly dramatic manner. The angel (without wings) is seated in the middle upon the fallen door of the Sepulchre, here represented as a small square building with a foliated cornice at the top, surmounted by a light cupola resting on columns joined by arches. One of the guards lies in front asleep upon his shield with his back to the spectator, whilst the other guard has laid his head upon his hands which rest upon the angle of the cornice of

¹ These peculiarities were, however, long retained for especial inscriptions, as may be seen in the miniature of the Crucifixion in the Franco-Saxon MS. of the Gospels, Bibl. Nat., Paris, 257, of the middle of the 9th century, copied in "*Les Arts Sempiternels*," in which the classical shape both of the titulus and of the capital letters and formula itself is precisely similar to that of the sculpture before us. From the strikingly dramatic treatment of this piece, I believe Sir Digby Wyatt is disposed to regard it as a work of the early Renaissance period. I cannot, however, adopt such an opinion, nor is it the opinion of Mr. G. Scharf. It is to be observed that the remarkable treatment of the Maries at the Tomb and of the sleeping guard is seen also in the ivory of the National Museum of Munich, described below (No. 307, p. 140).

the tomb in a highly natural manner. The three Maries, without nimbus round their heads or censers in their hands, reverently approach towards the angel, who points towards them with the outstretched finger of his right hand.

The whole is surrounded by an elegant foliated and floral border.

Figured, Scharf in *Art-Treasures at Manchester*, p. 9. (239.)

'55. 15.

PLAQUE of Book Cover? German? 9th century. Original in the Coll. Micheli, Paris. H. $5\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

The Baptism of Christ, represented beneath an architectural design consisting of a round arch ornamented with foliage resting upon a transverse bar, the space between which and the arch is filled in by a couple of large shells. At the sides are two tall pillars with plain bases and capitals. Below is the figure of Christ naked, standing up to the middle in flowing water, poured out of a vase by a figure seated to the left in the antique manner, who holds up his right hand pointing to the Saviour. The Baptist, an aged man with a circular nimbus, clad in a shaggy garment and holding a long staff stands to the right, his hand resting on the head of Christ, upon which also a dove pours oil from a small vase held in its beak; above in the clouds are the busts of three angels holding the clothes of Christ with their extended arms, and at the top the open hand of God descends from a cloud. In the upper angles at the sides of the arch are two small naked figures struggling with serpents. The whole surmounted by a neat foliated border closely resembling that of the Fejérváry Ascension, No. 244, and possibly by the same artist. (240.)

'58. 141.

THREE Small Narrow Plaques, part of a reliquary? German? 8th or 9th century. Original in the British Museum. Each, H. $1\frac{3}{4}$ in., W. $3\frac{5}{8}$ in.

1. In the middle, Moses standing with outstretched arm holding a long rod. To the right two Israelites wearing flat topped caps, as in many of the Sarcophagi, one standing pointing with both hands in wonder to a rock out of which water is rushing, the other stooping

down nearly prostrate to drink. To the left Aaron with the roll of the law standing at a round-headed doorway; surrounded by a neat foliated border.

2. Jesus without either beard or nimbus raising the daughter of Jairus by the hand from a couch, having the upright back formed of dolphins supporting a large pillow. Beneath is a female prostrate on the ground at the feet of Jesus; to the left, a female with upraised hands rushes away, and to the right a disciple stands behind Christ.

3. To the left an aged man seated is reading to a female standing within a castellated building having a tall campanile-like tower. To the right an aged man (St. Stephen?) fallen to the ground is attacked by a younger man who is about to cast a large stone at him, holding other stones in his cloak.

The figures of the three preceding plaques bear much resemblance to those of the early Christian Sarcophagi; except that the heads are too large, they are well-proportioned, in natural attitudes, and with the draperies well arranged. In the neatness of their execution and style of their designs, as well as in the foliated borders, they closely resemble the Fejérváry Ascension, No. 244. (241, 242, 243.)

'58. 10.

L EAF of a Small Diptych. German? 9th or 10th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. $3\frac{2}{3}$ in., W. $2\frac{1}{2}$ in.

This small ivory is considered both by Pulzky and Oldfield as anterior to the year 700. The knowledge subsequently obtained of the other leaf of the diptych, induces me to regard it as more recent. The treatment of the subject, the Ascension of the Saviour, is however of an early character. Above, extended out of a cloud, is the open hand of God, towards which Christ, young and beardless and destitute of nimbus, turning His back towards the spectator, soars upwards "raising a handkerchief with His right hand just as the consuls did when, at the beginning of the games of the Circus, they gave the signal for the starting of the race." The left arm is also raised and the springing action of the feet well portrayed. A tree to the left arises from the ground, representing the Mount of Olives, where a group of six apostles look upwards towards their Master. "The drapery of all the figures is Roman, the short and heavy proportions correspond with the later reliefs of the triumphal arch of Constantine at Rome, but the acanthus border

is most graceful and carved in an earlier and better style, which seems to have remained traditional for ornamental purposes."—Pulzky, Cat., p. 45. (244.)

'73. 65*.

LEAF of a small Diptych. German? 9th or 10th century. Original in the South Kensington Museum, No. 380. '71. (Mackell Cat., p. 139.) H. $3\frac{2}{3}$ in., W. $2\frac{1}{2}$ in.

This is the other leaf of the same Diptych as No. 244.

In the centre a Byzantine temple, with an open round arched doorway, within which are seen rolled up the grave clothes of the Saviour, the napkin of His head lying apart; above is an arcade of small round-headed windows, and a large circular roof, from which arises a circular tower, with two large square windows and a low circular roof. To the right are seen the three Maries approaching, the first bearing a box of spices and a censer, whilst the angel with wings elevated is seated to the left, holding a long rod, ornamented with a small Greek cross. The two guards, each with an oval-shaped shield (with a central cross), and a long spear, occupy the upper angles, having as it were stepped out of the upper windows and seated themselves on the lower roof of the temple. The elegant border is identical with that of the preceding piece, and the ground is treated in the same conventional manner. A very similar design appears on the Quedlinburg casket. (245.)

'55. 17.

PLAQUE of a Book Cover. German? 9th or 10th century. Original in the Bodleian Library, Oxford. H. 7 in., W. $4\frac{1}{2}$ in.

Christ seated, surrounded by a plain oval aureola, upon which behind the head are seen the three top arms of a cross, representing a nimbus in a very unusual manner. He is represented as middle aged, but beardless, holding a book in His left hand, resting upon His knee; His right hand raised in benediction. His feet are naked, and rest on the heads of two allegorical figures of Earth and Water beneath Him; one, a female, holding a branch in one hand, and a snake coiling round her arm in the other. The other figure is almost broken away, but the left arm remains holding a fish, and one of the feet is seen in a

stream of water. In the four angles are well-designed representations of the winged evangelical symbols; the whole is surrounded by a neat foliated border. (246.)

'58. 13.

PLAQUE of a Book Cover. French? 9th or 10th century. Original in the Museum of Orleans. H. 9 in., W. $4\frac{3}{4}$ in.

Within a very deeply sunk panel is seated a large figure of Christ, beardless, the head resting on the arms of a cross, the left hand holding a scroll resting on the knee, and the right hand extended, giving the keys to St. Peter (?), who stands with hands raised and covered to receive them. On the other side of Christ stands Isaiah, with raised head; one of several angels near the shoulders of Christ holding a live coal with a pair of tongues to the mouth of the prophet. Above, on either side, a pile of edifices, with an altar, on which lies a book beneath a round-domed tabernacle in the middle; the left foot of Christ is pressing down two small naked figures and beneath, Christ, of small size, is reading in the Temple from a book on a stand before Him to a number of persons, the prophet or an evangelist sitting beneath a similar temple to the right writing down the inspired words, having a style and scroll in his hands, with his ink-horn stuck into the side of a door, on the top of which an eagle is perched.

Figured, Didron, *Annales Archéol.*, vol. xx. p. 288. (247.)

'55. 88.

BOOK COVER. German. 9th or 10th century. Original in the Library of the Duke of Saxe Coburg Gotha. H. $12\frac{1}{2}$ in., W. $9\frac{3}{4}$ in.

This extremely elegant and elaborate book cover of precious metal, enriched with gems and cameos, contains in the centre a Carlovingian ivory, $6\frac{1}{2}$ inches by 5 inches, containing the representation of the Ascension of Christ, who stands erect in an oval concave plain aureola, supported by two angels, the open hand of God descending from a cloud from above. In the middle are two more angels, with

the bodies very much bent, and with extended wings, pointing upwards ; and below are the twelve apostles, St. Peter standing in the midst, behind whom, in the background is seen the Virgin Mary, with hands upraised. (248.)

'58. 15, 16.

TWO Panels of a Book Cover. Carlovingian. 9th century. Originals in the Bibl. Nat., Paris. Each, H. $9\frac{1}{2}$ in., W. 5 in.

1. The Crucifixion. The Saviour, of larger size than any of the other figures, with the body nearly straight ; the head, with a cruciferous nimbus, slightly bent towards the left shoulder. The titulus inscribed *IHS NAZARENVS REX IVDEORVM* ; above the titulus are the busts of Sol, with a radiated crown, and of Luna, with a crescent on her head. Over the arms of the cross, SS. John and Mark are seated writing their Gospels, and SS. Matthew and Luke sitting behind them, the four winged evangelical symbols descending from above to them. The body of Christ is draped from the loins to the knees, the feet are nailed separately, and rest on a scabellum, and at the foot of the cross is a vessel and a napkin. To the left, approaching the cross, with well designed expression of grief, are St. John and the Virgin, each with a plain circular nimbus. To the right (beneath the left arm of Christ) is a small female figure (the Synagogue ?) with her back turned to the cross, holding a banner, approaching a larger seated female figure¹ also holding a banner in her right hand, and an instrument of a crescent shape (resembling the scraper used by the ancient scribes) in her left hand ; her head is surrounded by a nimbus formed of turrets radiating from the head connected by tower walls. On either side of the foot

¹ M. Martin considers this figure to represent the Church. Mr. Oldfield thinks it is rather intended for Jerusalem, the church being represented by the central figure at the bottom of the piece, which M. Martin considers as intended for Rome. M. Didron (*Annales Archéol.*, vol. vi.), adopts the more feasible opinion, founded upon an examination of other monuments of a similar character, that this third central figure is intended for Heaven. M. Didron also supposes that the four persons rising from the small buildings are intended for the four seasons, whilst the Père Martin justly regards them as persons rising from their tombs. See also Count Bastard's explanation of this, and analogous ivory carvings of the Crucifixion, in *Bulletin du Comité de la Langue, &c. de la France*, iv. pp. 660-662, 861-862.

of the cross stands the sponge and spear bearers, and behind them two small circular sepulchres surmounted by circular domes, from each of which two persons are rising. At the bottom of the piece are three figures, one riding on a sea monster and holding an oar, representing Ocean; another holding two children in her right arm, and a plant in her right hand, with a serpent twining round her left arm, representing Earth. In the centre a female seated, looking upwards to the cross; holding a banner in her right and a small ball or globe in her left hand. Surrounded by a rich foliated border.

Figured, D. Wyatt, *Notices of Sculptures in Ivory*, photograph opposite p. 8; Oldfield, *Clafs.* v. g. 1.

2. The corresponding plaque. Above, the small square sepulchre, with the square door-way open, showing the square tomb, with the grave clothes lying in it. On either side a soldier sitting asleep resting on his large shield with a central boss, and holding a long spear. Below, the angel seated on the square door of the sepulchre to the left, the three Maries each holding a small vessel in her hand, approaching to him. Below, Christ (with a plain nimbus) attended by the two disciples, walking away from a walled and turreted city; and at the bottom Christ appearing to His (eight) apostles, inquiring if they have any food; two of them approaching towards Him with bent bodies, holding plates with viands. The designs of these two plaques are entirely in the style of the finest of the Carlovingian miniatures. (249, 250.)

'58. 14.

PLAQUE of the Cover of the MS. Latin Evangelarium, No. 9453, in the Bibl. Nat., Paris. (Written, circa A.D. 960.) 9th or 10th century. H. 9 in., W. 5 in.

The Crucifixion. Christ, bearded, with a plain circular nimbus; body upright, draped from the loins to the knees; feet nailed separately, resting on a scabellum. Titulus inscribed *IHS NAZARENVS RE IVDEORV*. A serpent twining upwards at the foot of the cross. Above, four angels with bodies greatly bent, and wings elevated, extend their hands towards the head of Christ; a circular disc in each upper angle, one with the bust of Sol with a radiating crown, the other with that of Luna, with a crescent. At one side of the cross a female figure, representing the Church, holding a vase to catch the blood from the side of Christ. Behind her the Virgin, with hands outstretched towards the

Saviour. At the other side of the cross another female figure, walking away, but with the head turned back regarding Christ, and holding a banner, representing the Synagogue. Near her St. John stands holding a book. On either side at the foot of the cross stand the sponge and spear bearers, and behind each of them a small circular temple enclosing square coffins, from which the dead are rising. At the bottom are the three Maries, and the angel seated at the entrance to the sepulchre, represented as a temple, with two circular domes, the empty tomb seen within. The open spaces of this carving are filled in with gold plates. Surrounded by a foliated border. (251.)

'58. 106.

PLAQUE of a Book Cover. Frankish. 9th or 10th century. Original in the South Kensington Museum, No. 250. '67. (Mackell Cat., p. 98.) H. $8\frac{1}{8}$ in., W. $4\frac{3}{4}$ in.

The Crucifixion. The Saviour nearly erect, with a short beard, long flowing hair, a plain circular nimbus, draped from the loins to the knees, the head slightly inclined towards the left. Over His head the titulus, inscribed *IHS NAZARENVS REX IV.(DÆORVM)*; above which are two small circular discs, with a crowned male head (Sol), and a female head with a crescent (Luna). The feet separate, not resting on a scabellum; a serpent twisting itself upwards round the base of the cross. On the left side, close to the cross, stands a small female figure representing the church, holding a vessel to catch the blood flowing from the wound in the side of the Saviour. To the right a female with a pennon, representing the Synagogue, hastens away, but turns her head back regarding Christ. Behind these two figures stand the Virgin and St. John gazing at their dead Saviour. At the sides of the base of the cross stand the sponge and spear bearers, behind each of whom is a small circular temple-like tomb, out of each of which two persons are escaping. At the bottom are two allegorical figures representing Water and Earth. The former an aged male figure holding an oar riding upon a sea-monster with wing-like fins, and a three-leafed tail; and the latter a female figure crowned, around whose right arm a serpent is twining upwards, and who holds two children on her left arm, and a foliated twig in her hand.

The whole has been thickly studded with small gold pins, of which a few still remain, and is surrounded by an elegant foliated border. (252.)

'73. 66.

PLAQUE of a Book Cover. Frankish. 9th or 10th century. Original in the South Kensington Museum, No. 252. '67. (Maskell Cat., p. 99.) H. $5\frac{1}{4}$ in., W. $3\frac{3}{4}$ in.

The Crucifixion. Above the cross, the Divine hand holding a chaplet, descending from the clouds. Four angels, with busts of Sol and Luna, at the sides above; a dragon at the foot of the cross; at the sides of which are Ecclesia, holding a vase catching the flowing blood from the Saviour's side, Synagoga (?) a male figure turning his back on the cross, the Virgin and St. John, the sponge and spear bearers (the spear evidently broken away), and two half figures at the bottom angles; one with hands upraised, the other weeping and holding a broken spear. (253.)

'67. 107.

PLAQUE of a Book Cover. Frankish. 9th or 10th century. Original in the British Museum. H. 6 in., W. $3\frac{1}{2}$ in.

The Crucifixion, within a foliated border. The Saviour, without any nimbus, has a napkin girt round the loins, the feet are separate, not resting on a scabellum, the body not distorted. The titulus forms a Roman-shaped slab, inscribed in beautifully formed Roman capitals IHS NAZAREN⁹ REX • IVDAEORV. At either side of the Saviour stand the Virgin and St. John, weeping. In the angles above the arms of the cross, two busts; one, male, with a radiating crown, the other, female, with a crescent on the head, representing Sol and Luna. Below, at the sides, stand the spear and the sponge bearers, with the bodies much contorted, as required by the restricted space beneath the feet of the Virgin and disciple. The design may be advantageously contrasted with that of the Crucifixion, in the Gospels of Charles the Bald (?), Bibl. Imp., Paris, No. 257, copied in "Les Arts Somptuaires." (254.)

'73. 67.

PALIMPSEST Plaque. Frankish. 9th or 10th century. Original in the South Kensington Museum, No. 266. '67. (Maskell Cat., p. 107.) H. $6\frac{1}{2}$ in., W. 4 in.

On the reverse of the Roman plaque, described (No. 68*), within a foliated border is represented at the top the Crucifixion of Christ and the two thieves; Christ with a cruciferous nimbus (without the titulus) is draped from the neck to the feet (which are separately fastened on the scabellum); on either side stand Longinus and the Virgin, and the sponge bearer and St. John, weeping. The arms of the thieves are thrown back over the arms of their crosses, and their ankles are fastened to them with ropes. A serpent is twined at the foot of the Saviour's cross. In the middle, on the right side, is seated a female with a large turreted nimbus, holding a banner over her right shoulder, as in No. 249. Near her stand a warrior with a round shield, and a female holding a trident. To the left three men standing at what seems to be a stand with three legs, apparently casting lots for the coat of Christ, lying beneath the stand. In the centre is the tomb, like a small temple, with a circular tower and cupola, in front of which is seated the angel, towards whom the three Maries approach from the left; to the right are two soldiers awaking affrighted, one throwing his leg into the air; beneath the sepulchre a figure is coming out of a coffin. At the bottom are representations of Earth and Sea, the latter an aged man with a cornucopia and a vase, from which water is streaming; the former, a female with a cornucopia and infant, and a snake twined round her left arm.

(255.)

'73. 68.

PLAQUE of a Book Cover. Carolingian. 9th century. Original in the South Kensington Museum, No. 257. '67. (Mackell Cat., p. 101.) H. $5\frac{1}{4}$ in., W. $3\frac{3}{8}$ in.

Divided into two compartments. In the lower, Christ is seated at table, on which are vessels laden with fruits and a small loaf marked with a cross; at His feet Mary kneels wiping them with her hair. Four guests are at the table, and two attendants present wine cups from flagons on the ground. In the upper compartment, Christ riding into Jerusalem, the people round Him bearing palm branches, and spreading their clothes on the ground. Each compartment surrounded by a foliated border.

This has been carved on the back of portion of a former piece, on which was most rudely carved the Baptism of Christ, and St. John preaching in the Wilderness, which has been mistaken for part of the scene of the Ascension.

Figured, Labarte, Hist. Arts Industr., Atlas Sculpt. pl. 12. Sold at the Soltykoff sale to Mr. Webb, for 1,390 francs. (256.)

'58. 113.

FIRST Leaf of a Palimpsest Diptych. Carlovingian. 9th or 10th century. Original in the South Kensington Museum, No. 254. '67. (Maskell Cat., p. 101.) H. $5\frac{1}{8}$ in., W. $3\frac{1}{4}$ in.

An ornamental design in low relief, consisting of two square compartments, $1\frac{1}{2}$ inches square, in the upper of which are two birds, and in the lower two goats tied together uniformly with interlacing bands, in the manner of the early Anglo-Saxon drawings. The entire border and the space between the squares are filled with a flowing arabesque design of branches and foliage, in which are fancifully introduced birds and beasts. About one-eighth of an inch of the top border has been cut away to make it fit the design subsequently carved on the reverse.

(257.)

'58. 108.

REVERSE of the first leaf of a Palimpsest Diptych. Late 10th or 11th century. German? Original in the South Kensington Museum, No. 254. '67. (Maskell Cat., p. 100.)

This is the other side of the plaque last described (No. 257). The Ascension of our Lord, treated in a manner which recalls the later Anglo-Saxon style of illumination. Above in the centre the Saviour struggling upwards, partly resting upon an oval aureola, with an ornamental border. He has a cruciferous nimbus, and His arms are extended. On either side is an angel with upraised wings, standing on a bank of clouds, the one to the left, with the upper part of the body bent at nearly a right angle (as in the Anglo-Saxon drawings, *circa* A.D. 1000). Below, amongst trees, of a very conventional character, the Virgin and two groups of apostles stand looking upwards, the dress of the former according with that of the Virgin in the same class of manuscripts, the outer garments being in the form of a chasuble, raised over the arms. The ground also is treated in the same manner as in the Anglo-Saxon illuminations. The whole enclosed within a neat foliated border.

(258.)

'58. 112.

SECOND Leaf of a Palimpsest Diptych. Carolingian. 9th or 10th century. Original in the South Kensington Museum, No. 253. '67. (Maskell Cat., p. 100.) H. $5\frac{1}{8}$ in., W. $3\frac{1}{4}$ in.

The Last Judgment, treated in a remarkable manner. In the centre, above, the Saviour seated within a plain oval aureola, holding in each hand a large oblong label, on one of which are to be seen, partially effaced, the words "VENITE BENEDICTI PATRIS MEI PCIPITE REGNUM VOB⁹," Matt. xxv. 34. (The Vulgate has "possidete paratum vobis regnum." The words "Dilcedite a me maledicti in ignem æternum (*ib.* 41), having doubtless been inscribed on the other scroll.) On either side of the Saviour are three angels blowing long trumpets. Beneath the feet of the Saviour is an angel summoning the dead out of their coffins (the spirits of these revived bodies are seen approaching them in the shape of doves¹); and below to the left is a decorated square-headed doorway, in front of which stands an angel welcoming several of the blessed; whilst on the right side is a cave (surmounted by a temple with round towers and domes) within which is a gigantic beast's head, towards which several of the damned are approaching, one with bent body, having had his head seized by the beast's mouth. Entirely surrounded by a narrow border of small circular ornaments, of which the upper portion has been cut off to fit the plaque for the subsequent Palimpsest sculpture. (259.)

'73. 71.

REVERSE of the second Leaf of a Palimpsest Diptych. Late 10th or 11th century. Original in the South Kensington Museum, No. 253. '67. (Maskell Cat., p. 99.) H. $5\frac{1}{8}$ in., W. $3\frac{1}{4}$ in.

This is the other side of the second leaf of the Palimpsest diptych last described. The Transfiguration of Jesus Christ. Above, the Saviour stands erect within an oval aureola, His feet being surrounded by a smaller circular one. He is young and beardless, with a cruciferous nimbus,

¹ See Westwood in Journ. Arch. Instit., xiv. p. 362, and Miss Twining, Christian Emblems, pl. 74.

holding a roll with His left covered hand, and the open right hand raised upwards. Above the head of Christ is the open hand of the Father protruding from the clouds. On either side stand Moses and Elias, with plain circular nimbi. Below, in crouching attitudes, are the three disciples, the centre one awakening in dread. Above them are the three final tabernacles they subsequently proposed to build, in the shape of small square towers. Surrounded by a foliated border. (260.)

'73. 69, 70.

TWO Plaques of a Book Cover? Carlovingian. 10th century. Originals in the South Kensington Museum, Nos. 255 and 256. '67. (Mackell Cat., p. 101.) Each, H. $3\frac{1}{4}$ in., W. $2\frac{3}{8}$ in.

First plaque.—The Transfiguration. Christ in the centre standing within an oval aureola, the Divine Hand extended from above. The three apostles below.

Second plaque.—The Saviour, attended by four apostles, in the act of curing the leper, who bends before Him, and whose body is entirely covered with disease spots. In the lower division the Saviour is curing the blind man, who is attended by three men, one of whom acts as his guide. Excellent workmanship. Each plaque entirely surrounded by a foliated border. (261, 262.)

'65. 112.

SQUARE Plaque, part of a Reliquary? North Italian? 9th century. Original in the Public Library of the Museum, Ravenna. H. 5 in., W. $4\frac{3}{4}$ in.

In the centre, within a circle $3\frac{3}{4}$ inches in diameter with a narrow border ornamented with a Greek lozenge fret, is represented the bust of our Saviour, of the juvenile type, without beard, and with long flowing hair, and a cruciferous nimbus. He holds a book in His left hand (inscribed in ink $\overline{IC} \cdot \overline{XC} \cdot$), and has His right hand raised with all the fingers extended. In each of the four angles, outside the circle, is boldly designed foliage. The whole surrounded by a square foliated border. (263.)

The Ravenna Museum possesses a corresponding plaque with the bust of St. Matthew, of which we have not a cast. Both are photographed in the Ricci series of Ravenna antiquities.

'58. 75.

SQUARE Plaque of a Reliquary? North Italy? Original in the South Kensington Museum, No. 269. '67. (Maskell Cat., p. 109.) H. 5 in., W. $4\frac{3}{4}$ in.

This is the companion to the last described piece (No. 263), and is ornamented in a precisely similar manner. In the centre an admirably designed and carefully executed eagle, with outstretched wings, a plain circular nimbus round its head, and a book held in its talons. Originally this was probably one of four similar pieces with the symbols of the whole of the Evangelists, of which the Ravenna angel of St. Matthew was another; the Christ in No. 263 forming the centre piece.

Mr. Maskell refers this piece to the twelfth century (p. 109). Had he known the companion pieces above described he would, doubtless, have given it an earlier date. (264.)

'73. 72.

LOWER Half of one Leaf of a Diptych. German. 9th or 10th century. Original in the Bateman Coll., Yolgave, Derbyshire. H. 4 in., W. $4\frac{2}{3}$ in.

The Descent of the Holy Ghost. The eleven apostles are sitting in two rows, converging together above; four on each side, and three in a cross row at top, the apex of the triangle being occupied with the outstretched hand of God, from which issue streams of fire resting on the heads of the disciples. In the two upper angles are two temples, one with a square headed doorway and the other with rounded arches resting on capitals fluted or twisted, and with curtains looped at the sides. In the open triangular space below is represented a font standing on lion's feet, composed of an arcade of columns with masks between some of them. The sides and bottom with a rich foliated border. (265.)

'73. 73.

LEAF of a Diptych. German? 9th or 10th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. $7\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

Five compartments, the centre one extending across the plaque, with two above and two below. The four smaller ones contain symbolical scenes from the Old Testament history, the larger central one, the Presentation of the Infant Christ in the Temple, here represented in the Byzantine cupola style of Sancta Sophia, with rounded arches resting upon twisted columns. The Holy Child is held in the outstretched arms of His mother above an altar covered with a napkin, on the other side of which Simeon stands with outstretched arms, also covered with a ceremonial veil or napkin, to receive the Infant. To the left, behind the Virgin, is an attendant holding the pair of turtle doves, and behind Simeon another figure (Hannah?), holding a long scroll bearing the letters A N. In the left upper compartment Moses, reverently advancing with upraised arms, receives the tables of the law from the outstretched hand of Jehovah in a cloud. Behind are two figures representing the children of Israel, above whose head is a star emitting a ray of light, which falls on their heads, evidently the star foretold to arise out of Jacob. (Numbers, xxiv. 17.) In the right upper compartment the intended typical Sacrifice of Isaac, lying upon an altar, is stopped by the hand of God, extending out of heaven; at the foot, to the right, is seen the ram caught in the thicket, and behind Abraham, his attendant holding the ass. In the left lower compartment the Jewish High Priest, carrying the typical Lamb of the Passover to the Temple in his arms; and in the right lower compartment Melchizedek stands in front of a tree, holding a flagon and a loaf in his outstretched hands. "The deeper meaning of the composition is explained by the Epistle to the Hebrews, where Melchizedek is put in opposition to the High Priest, and Christ is called a priest after the order of Melchizedek, not to the order of Aaron; and where the contrast of the old and the new creed, and of the yearly atoning sacrifice and the final death sacrifice of Christ, is more fully developed." (Pulzky.) (266.)

'65. 103, 104.

TWO Plaques of a Book Cover. Carved by the Monk Tutilo of St. Gall. 9th century. Originals in the Library of the Monastery of St. Gall, Switzerland. Each, H. 12 in., W. 5 in.

The Glorification of the Saviour. In the centre Christ seated within an oval aureola, inscribed with the A and O, beardless with long flowing

hair, His right hand raised, holding a small book, and His left raised and open. The feet on a foot-stool. At the top of the aureola the Eagle of St. John, and the Angel of St. Matthew, and below it the Lion of St. Mark and the Bull of St. Luke. Over the two former are busts, holding torches; one, Sol, with the cloak fastened on the shoulder, with a fibula, with a radiating nimbus; the other, Luna, with the head surmounted by a crescent. Below the Lion and Bull, are allegorical representations of Earth and Water, the former a female figure suckling an infant, and holding a cornucopia with her left hand; the latter, an aged man, resting on a sea monster and holding a water-pot in his right hand, from which the water flows in the antique manner. On either side of the aureola stands a six-winged cherubim, and at the four angles of the composition are seated the Evangelists, St. Matthew writing on a long roll, St. Mark on a large square book, St. Luke sharpening his style, and St. John writing on small tablets. The inscription, in finely formed Roman capitals, "HIC RESIDET XPC VIRTUTUM STEMMATE SEPTUS," occurs on two bands, above and below the design. The top and bottom of the plaque are ornamented by admirably designed foliage.

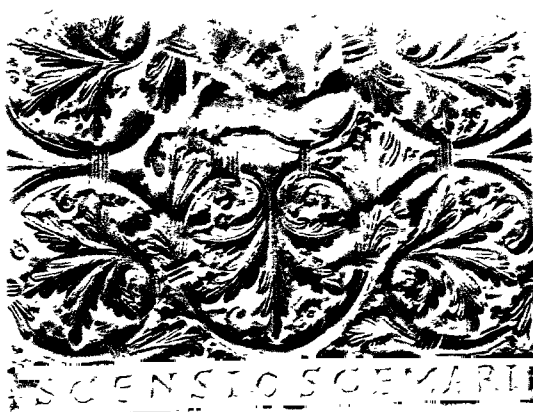
Figured, Förster, *Denkmale Deutsch. Kunst*, vol. i.

Figure of the upper and central divisions, Otte, *Handb. d. Kirchl. Künst Archäol.* p. 185 and pl. opposite. (267.)

Back plaque. In three compartments. At top, scrollwork and foliage, extremely bold and sharply cut, within the upper central scroll a tiger pouncing upon a deer, full of life. In the middle is the "ASCENSIO SCE MARIE." The Virgin with long flowing hair and a flaming circular nimbus, stands upright in the centre with upraised hands; the folds of her dress are quite childishly treated. On either side stand two angels with upraised wings of good design and smaller in size than the central figure.

Below are scenes in the legendary history of St. Gall. To the right, below, is the faint lying asleep on the ground; above he is standing among plants, giving a loaf of bread to a bear standing erect, inscribed S GALLVS PANEM PORRIGIT VRSO. To the left (separated from the right scene by an erect cross on which hangs a fatchel) the bear in return brings a log of wood to St. Gall, who stands erect, holding his short pastoral staff (Cambatta)¹ in his left hand, whilst his right is raised in the act of benediction. In both designs the faint's head is enveloped in his cowl. (268.)

¹ The Cambatta of St. Gall is still preserved in the Treasury of the Cathedral.



'65. 105.

PLAQUE of a Book Cover. Executed at St. Gall. 9th century. Original in the Library of the Monastery of St. Gall (affixed on the "Evangelium longum Sci. Iohannis," No. 60). H. 10 in., W. $3\frac{1}{2}$ in.

A finely designed arabesque of branches and foliage forming six pairs of whorls, the three alternate ones filled in with large vine leaves admirably drawn and sharply cut, whilst the three others are occupied by attacks of lions, bears, tigers, and wolves upon oxen, sheep, and other animals, full of life and ferocity. (269.)

'54. 65.

LONG Plaque of a Book Cover? German? 9th or 10th century. Original in the British Museum. H. $14\frac{1}{2}$ in., W. 4 in.

The Nativity and Baptism of Christ. At the bottom, within an elaborate architectural design, the Virgin "MARIA" lies upon a couch with "IOSEP" seated to the left; the Holy Child with a cruciferous nimbus lies on the "PRESEPE DNI," with heads of ox and ass. Above a standing angel speaks to the three shepherds, with their flocks, "ANGELUS AD PASTORES AIT ADNUNCIO VOBIS GAUDIUM MAGNU."

In the centre an ornamented circle enclosing four angels, each holding a small cross inscribed "GLORIA IN EXSELSIS DO ET IN TERRA PAX (the latter word formed as the labarum).

At the top "BAPTISMU DOMINI." The Saviour immersed to the waist in a large ornamented vase. His head bears the cruciferous nimbus; above His head the Holy Spirit descends from the open hand of God, inscribed "PATERNA VOX." The Baptist to the left touches the forehead of Christ; an angel to the right bears His garments; below the Baptist "IOHANN," with outstretched hands, points out the Saviour "IHS" to his followers, bearing a scroll inscribed "ECCE AGNUS DI."

The whole surrounded by foliated border of flowery design. The style of the figures closely resembles that of the miniatures in the finest Caroline Bibles.

Figured, *Vetusta Monumenta*, vol. v. pl. 31.

(270.)

'73. 74.

PLAQUE of a Book Cover? German. 9th century. Original in the South Kensington Museum, No. 150. '66. (*Maskell Cat.*, p. 68.) H. 7 in., W. $4\frac{5}{8}$ in.

Two compartments separated and surrounded by a broad acanthus leaf border, a decorated star appearing within the upper margin.

Above is the offering of the Magi, who approach the Virgin holding their gifts in flattened dishes held by the outstretched covered hands, and wearing Phrygian caps. Joseph stands behind the chair of the Virgin. Below, the Presentation in the Temple. To the right of the altar Simeon stands with outstretched covered hands; to the left the Virgin holding the Child above the altar; behind her Joseph holding the turtle doves and a female attendant.

(271.)

'58. 95, 96.

TWO Leaves of a Diptych. German? 9th or 10th century. Original in the Treasury of the Cathedral of Aix-la-Chapelle. Each leaf, H. 12 in., W. 4 in.

First leaf. Three square compartments, each surrounded by a foliated border: 1. A group of disciples standing in disputation; 2. The last supper, Christ seated at the left side of a round table on which loaves and fishes are laid, the wall of the apartment hung with drapery; 3. Christ and two disciples walking to Emmaus.

The figures are well designed, but their forms are very short.

Second leaf. Three square compartments with foliated borders: 1. The incredulity of St. Thomas; 2. Christ with outstretched arms standing before a castellated building, blessing His disciples; 3. Christ discoursing with His disciples.

In all these groups Christ is represented as young and beardless, but with a cruciferous nimbus.

Figured, both plaques, *Auf'm Werth, Denk. Rheinl.*, pl. 36, fig. 8.

(272, 273.)

'65. 108.

PLAQUE. German? 9th or 10th century. Original in the collection of M. Uzielli. H. $5\frac{1}{2}$ in., W. $3\frac{1}{2}$ in.

The scene of Daniel in the Lion's Den treated in a remarkable manner. Daniel is seated within a square frame, with uplifted hands and a plain nimbus round his head, a number of lions lying around him. To the right, standing on one of the lions, is a figure of Habakkuk with a nimbus, holding a large bundle of food in his arms, whilst an angel from above places his hand upon the standing figure as his guide. To the left, at the brink of the den, stands the King Darius crowned, holding a long sceptre in his left hand, his right hand raised in the attitude of surprise. He is attended by an officer bearing a sword of the Carlovingian form; the whole surmounted by an architectural design with castellated turrets, and enclosed in a narrow foliated border. (274.)

'64. 47.

PLAQUE of Front of a Book Cover. German. 9th or 10th century. In the Royal Library, Munich, from the Treasury of the Cathedral of Bamberg. H. $7\frac{3}{4}$ in., W. $5\frac{1}{2}$ in.

The Baptism of Christ treated in a remarkable manner. In the centre, below, the Saviour stands upright with His arms hanging down at the sides of His body in the water, which rises like a mountain up to His loins. He is beardless and nimble. To the right stands the Baptist, a very imposing figure, with his right hand elevated towards the head of the Christ, his left hand holding up his garment. To the left a graceful angel holds the garments of the Saviour with covered hands. At the top the open hand of the Father is extended from a cloud, with groups of angels on either side with uplifted hands, and in the middle the Holy Dove descending with a triple ray of light extending from its beak to the head of the Saviour. At the sides two admirable figures (male and female) holding torches representing the sun and moon, extend one of their hands towards the Dove.

Figured, Förster, *Denkm. Deutsch. Kunst*, vi. 1855.

The back plaque of this book cover represents the Annunciation and the Birth of Christ; and is figured by Förster, *Denkm. Deutsch. Kunst*, vol. ii. (275.)

'64. 43.

PLAQUE of the Cover of the Gospels of the Emperor Henry II. 9th century. Original in the Royal Library of Munich, from the Treasury of the Cathedral of Bamberg. H. 11 in., W. 6 in.

At the top on each side, within a foliated circle, is Sol in a quadriga with a circular nimbus, and Luna in a similar chariot, drawn by four oxen, a circular nimbus and crescent on her forehead; in the centre the hand of God coming out of a cloud, beneath which are three angels floating in the air above the cross, on which hangs the Saviour, with a cloth round the loins; on each side is the sponge and spear bearer; also on the left side of the cross a female holds up a banner and a chalice to catch the blood from the side; to the right, a weeping figure and another female with a banner talking with a crowned female seated at the entrance of a building holding a circular disc; at the extreme left the Virgin and four attendants weeping, a huge serpent at the foot of the cross; in the next lower range to the left a tall tomb, quadrangular at bottom and in the middle, with a circular dome at top; in front is seated the angel, towards whom the three Maries are approaching; below, a number of graves either empty or with the dead rising, two of them like small temples; at the bottom, an aged man with waterpot representing Water, and a female with a cornucopia and serpent representing Earth, and between them a female figure seated on a cushion with the right hand elevated, which Förster suggests may be intended to represent Heaven.

Figured, Förster, *Denkm. Deutsch. Kunst*, vol. i.; Labarte, *Hist. des Arts Indust.*, Album, pl. 40. (276.)

'73. 75.

DEELY incised Plaque. German. 9th or 10th century. Original in a collection from Rheinau. H. $5\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

The Baptism of Christ within a deeply-cut foliated frame. The Saviour young, beardless, with long flowing hair, with a cruciferous nimbus, stands upright in a small vessel up to the ankles only; the arms extending downwards at the sides to the thighs; below, on either side, are allegorical representations of Earth and Water, the latter is repre-

seated as an aged man, seated with his back to the spectator, holding with one hand a reed and with the other a vase, from which flows the river Jordan in the antique manner, encircling the font; a similarly seated female figure to the left, with hair flowing down her back; a serpent is entwined round her right arm, whilst the left hand raised holds a fish. At the top is the outstretched hand of God in the clouds and the Holy Dove hovers over the head of the Saviour, with several rays emerging from its beak. On the left side stands the Baptist with his right hand resting on the head of the Saviour, and on the right side an angel with outstretched wings holding his clothes. (277.)

'73. 76.

PLAQUE. Part of a Book Cover? Frankish. 9th or 10th century. Original in the collection of Prince Hohenzollern, Dusseldorf. H. $5\frac{2}{3}$ in., W. $3\frac{1}{3}$ in.

The miracle at Cana in Galilee in two compartments. Above, three guests seated at table served by two attendants; to the left the Virgin Mary in conversation with the Saviour, other attendants in the background, with buildings, having curtains at the entrances looped up in the antique manner.

Below, the Saviour giving the orders to the two servants to fill the six waterpots from vases on their shoulders; the master of the feast stands speaking to the Saviour in front of a pavilion with looped-up curtains. The whole surrounded by a foliated border; the figures are in deep relief, and for the most part slender in proportion but animated in design. (278.)

'55. 19.

PLAQUE. Part of a Book Cover? Frankish. 9th or 10th century. Original in the Museum of the Louvre, Paris. H. $5\frac{1}{2}$ in., W. $3\frac{1}{2}$ in.

The Wisdom of Solomon. Above, Solomon seated on a stool raised on three steps under a long flat roof supported by four slender columns with curtains draped in the antique manner; he is bare-headed, with a long plain cloak fastened on the right shoulder, as are those of four

attendants standing at the sides, each with a large circular shield resting on the ground. Beneath, separated by a foliated enclosure, the two mothers, one looking on with indifference, the other in attitude of supplication to Solomon, with uplifted hands; to the right two guards, one with raised sword about to slay the child. Surrounded by a foliated border.

Excellentlly designed and very carefully executed. (279.)

'55. 18.

PLAQUE. Frankish. 9th or 10th century. Original in the Museum of the Louvre, Paris. H. $5\frac{5}{8}$ in., W. $3\frac{7}{8}$ in.

Evidently by the same artist as the last specimen (No. 279), of which this is a companion piece.

Above, a male beardless figure seated upon an upright backed chair raised on three steps, and cushion. He holds a roll in his left hand; no nimbus. On either side stand two warriors armed with long spears and circular shields, resting on the ground. Beneath, two scribes seated writing in books, and two others reading from long scrolls with a large square open book chest between them; they are also destitute of nimbus. Although these figures might be supposed to represent Christ with the Evangelists, they are more probably intended for David with Asaph, Ethan, Eman, and Idithun. Surrounded by a foliated border. Well designed and deeply carved. (280.)

'58. 87.

TWO narrow Plaques of a Book Cover. German. 9th or 10th century. Original in the Royal Museum of Darmstadt. Each, H. $10\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

First plaque. Christ seated, with long flowing hair, without beard, a cruciferous nimbus; His right hand open and extended outwards; the left hand holding an open book on His knee, inscribed *DATA EST MIH ONIS POTESTAS IN CELO ET IN TERA*. On either side of the head of the Saviour are suspended the letters A and U. Above are the winged eagle and angel, and below the winged lion and bull in distorted attitudes; the whole surrounded by a foliated border.

Second plaque. St. Stephen standing and looking upwards with his right hand raised above his head, his left hand holding a large scroll inscribed *ASPICIENS A LONGE ECCE VIDEO DĪ POTENCIAM*. Above are two angels descending, holding a circular wreath, enclosing the Divine Hand with the fingers extended.

Below is a recumbent female suckling an infant.

The whole surrounded by a foliated border. The workmanship is rude and the design poor. (281.)

'58. 33.

LEAF of a Diptych. German. 10th century. Original in the British Museum. H. 12 in., W. $4\frac{1}{4}$ in.

Scenes of the Birth of Christ. Above, the Salutation of the Archangel Gabriel to the Virgin, who is seated in front of an open door with a rounded arch, holding a distaff in her left hand; an arched slit in the clouds reveals several of the angelic host, from whom a dove descends. In the centre the Visitation of the Virgin to St. Elizabeth. Below, upon a frame within a castellated building lies the Holy Child, enveloped in a long robe, the Virgin standing at the left and Joseph seated at the right.

The fluttering drapery and the treatment of the opening of Heaven agrees with Anglo-Saxon MSS. of the 10th and 11th centuries. The figures rather small and in low relief. Above is inscribed "*ANNO XXII.*" and at the bottom "*ONVS SVI EPISCOPATVM,*" the letters X and C being of the Anglo-Saxon form. (282.)

'58. 120.

PLAQUE. French? 10th century. Original ———? H. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

The Virgin crowned, supporting the infant Christ with her left arm, and seated on a splendid ornamented throne, with a large and richly jewelled aureola at the back. The Saviour has a cruciferous nimbus, His right hand raised in the act of benediction, and His left hand holding a small ball. In the four angles, beneath small rounded arches, are four female busts. The whole surrounded by a border of vine branches, foliage and bunches of grapes, amongst which birds are

introduced. The principal figure is heavy in its design, but the general effect is rich. (283.)

'73. 77.

PLAQUE in two Compartments. German. 10th century.
Original in the British Museum. H. $6\frac{1}{8}$ in., W. $3\frac{7}{8}$ in.

Two compartments surrounded by foliated borders. Above, Christ standing in the middle, with a cruciferous nimbus, followed by five disciples; before him are Mary and Martha, one kneeling, the other standing in front of the tomb of Lazarus, who is standing erect tightly wrapped in grave clothes, in an oblong ornamented tomb, of which the cover is lying apart. At the back of the tomb is the entrance to a small temple. Below, Christ with two disciples standing in the midst healing the blind man, standing with several others to the left, leaning on his staff, by touching his eyes. To the right, the entrance to a temple, with square-headed door. (284.)

'55. 60.

TABLET. Part of a Book Cover. French. 10th or 11th century. Original ——— ? H. $6\frac{1}{2}$ in., W. $3\frac{2}{3}$ in.

An aged apostle, with the general features of St. Peter, standing on two small oval discs, holding a roll in his left hand, his right hand open, placed on his chest; the head small, with a short beard, and plain round nimbus, surrounded by a neat foliated border. (285.)

'73. 78.

PLAQUE of a Casket? Byzantine? 9th or 11th century.
Original in the South Kensington Museum, No. 228. '67.
(Mackell Cat., p. 117.) H. $2\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.

In a deep panel a tall nearly naked man, armed with a spear (Hercules?), supports a flight female clad in a long robe with long hanging sleeves, who places her hand on his heart. (286.)

'73. 79.

PLAQUE. Carlovingian. 10th or 11th century. Original in the South Kensington Museum, No. 274. '67. (Maskell Cat., p. 111.) H. $4\frac{1}{8}$ in., W. $2\frac{5}{8}$ in.

A standing figure of an aged male saint (Paul?), with a plain nimbus, and clad in a long robe and cloak, lifting up the right hand. On either side is a small tree; round the moulding of the border is PERNICIES · FIDEI · SAVLVS · CEDENDO · FIDELES · INVIGILA · · · DEI · VERBA · SERENDO · DĪ ·, in Roman capital letters, one E being of the uncial form. (287.)

'54. 67.

DEELY-SUNK Panel, part of a Reliquary? German? 10th to 11th century. Original in the British Museum (MSS. Department). H. 7 in., W. $4\frac{1}{4}$ in.

A figure of St. Matthew, with a plain circular nimbus, carved in very deep relief, standing upon a slab ornamented along the margin with beads, holding an open book inscribed, *Voca operarios et rede ill mercede*, (St. Matthew, xx. 8), with both his hands, the right one enveloped in his cloak. The figure is well posed, and the drapery simply but well arranged. The deep sloping borders of the panel are ornamented with large coarse foliage. (288.)

'73. 80, 81.

TWO deeply-sunk Panels, forming the leaves of a Diptych. French. 10th or 11th century. Original ———? Each leaf, H. 9 in., W. $2\frac{3}{4}$ in.

First panel. The incredulity of St. Thomas treated in very deep relief in a singular manner. The Saviour (to the right, six inches high), stands on a short angular turret with round-headed openings; the legs and body are upright, but the head (with a cruciferous nimbus) is bent down, with the right arm thrown up over the head, whilst the left hand draws down the clothes from the breast. St. Thomas, with his back to the spectator, stands to the left, raised on tip-toe on his left foot, his right foot resting

on one of the turret windows, his head is thrown back, so that the upturned face is seen sideways and the fore-finger of the right hand is thrust into the wound of the Saviour's side, his left hand supporting his upward action by seizing the robe of the Saviour. The action is represented as occurring beneath a rounded arch, on the outer angles of which are inscribed the words "Infer digitvm tvvm hvc et noli" (St. John, xx. 27), in Roman capital letters, the G and C being of the Anglo-Saxon angulated form. The cloaks of both the personages are ornamented with slenderly incised stars and crosses. (289.)

Second panel. A very deeply cut narrow panel, with a central remarkably-designed figure with long beard and flowing hair, and very strongly-marked features, receiving with his uplifted hands a small tablet inscribed MOYSES from the hand of God, resting upon a cruciferous nimbus. The cloak of Moses is marked with circles and impressed punctures. He is represented standing between two twisted columns, supporting an angular pediment; the top angles of the design filled with the busts of two angels. The whole surrounded by a foliated border. (290.)

'64. 45.

PLAQUE of a Book Cover? Frankish. 10th or 11th century. Original in the Wallerstein Coll. (Reprod. in *Kunst Kammer, Berlin, Verz. iii. b. 173.*) H. $8\frac{3}{4}$ in., W. $4\frac{1}{2}$ in.

Three compartments, separated and surrounded by broad foliated borders. 1. Jesus seated in the midst of the Doctors in the Temple, expostulated with by His mother. He is here represented as a full-grown youth, without a beard, and with a cruciferous nimbus. 2. The miracle of Cana in Galilee; to the right, the guests seated at a table, one servant holding a vase hands a wine cup to the master of the feast. To the left, Christ standing with several attendants and His mother, pointing to the six water pots. 3. Christ and His attendants and the leper (covered with spots), St. Matthew, viii. 3.

Figured, Förster, *Denkm. Deutsch. Kunst*, v. 5, Leipzig, 1858-9. (291.)

'73. 82.

DEELY incised Plaque. German. 10th century? Original in the Public Library of Treves, from the collection of Graf Von Kesselstatt. H. 7 in., W. 4 in.

The Saviour, with beard and cruciferous nimbus, standing erect with His feet resting on the cupola of a Byzantine circular temple, holding two large keys in His right hand, and a scroll in His left, inscribed STA · · TREV(eris). At the sides stand SS. Peter and Paul, with upraised and covered hands. Carved in deep relief, and furrounded by a foliated border.

Figured, Auf'm Werth, Künst Denkm. Rheinl., pl. 58, f. 6. (292.)

'73. 83, 84.

TWO Leaves of a small Diptych. French? 10th or 11th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 174, 175.) Each leaf, H. $4\frac{1}{3}$ in., W. $3\frac{1}{2}$ in.

First leaf. Six scenes of the Early Gospel History, carved in very high relief and great spirit, the figures being, however, in general too slender.

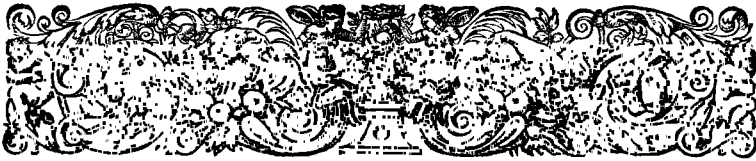
1. The Salutation; the Virgin seated under a Byzantine canopy, the head of the Archangel (as of several of the other figures) being broken off.
2. The Birth of Christ. The Virgin lying in bed attended by a female. Joseph seated to the right, the Holy Child in a crib in the centre, with the heads of an ox and ass. Above, several angels' heads in the clouds, with a large star.
3. The angels appearing to the shepherds, with their sheep and dog.
4. The wise men's offering, one of them points with much spirit to the star over the head of the Virgin and Child.
5. The Presentation in the Temple. The infant Saviour is handed by His mother to the aged Simeon, over a low-draped altar, an attendant female bearing the doves.
6. The Baptism of Christ in the river Jordan, which is raised like a small mountain up to His loins. The Baptist to the right, two angels to the left holding the clothes; a dove descends from the clouds towards the head of Christ. The whole furrounded by a rich foliated border. (293.)

Second leaf. Six scenes of the later Gospel History.

1. (At bottom) Christ riding into Jerusalem on an ass, the people throwing their garments in the way; the city represented as a quadrangular castle with turrets at the angles.
2. Christ washing the feet of one of the twelve disciples.
3. The Crucifixion; the figure of Christ is fully draped, with the feet apart, a serpent twines itself at the foot of the cross, at the sides or which stand the Virgin and St. John, and the sponge and spear bearers. A hand from the clouds holding a circular wreath is extended towards the head of Christ, and weeping busts of the sun and moon are seen

above the arms of the cross. 4. The two Maries at the Sepulchre, on which the angel is seated, the soldiers with long spears asleep to the right. 5. The Descent of Christ to Hades, fetching souls out of the flames of limbo. The heads of several demons are seen above, one of whom is struck by the cross which Christ holds in His left hand. An angel stands behind the Saviour. 6. The Ascension; Christ bearing His cross, represented as springing from the summit of a small Byzantine temple, and received by two angels bearing long sceptres. The Virgin and eleven apostles stand below, gazing upwards. The whole surrounded by a rich foliated border.

This is one of the most boldly designed and delicately executed of the smaller diptychs. (294.)



*SECTION V.—PRE-GOTHIC AND RHENISH
(ROMANESQUE) IVORIES, 10TH-12TH CENTURIES.*

'58. 238.



INE Plaques, fixed on the front of the cover of the "Sacramentaire de Metz." Eastern France. 9th century. Original in the Bibl. Nat., Paris. Each plaque, H. $2\frac{1}{2}$ in., W. $2\frac{1}{4}$ in.

The manuscript (on the front of the cover of which these ivories are affixed) was written for Drogo, son of Charlemagne, Archbishop of Metz. Three Gospel scenes, and six relative to church ceremonies.

1. A bishop laying his hand on a deacon, several others standing behind, and an attendant holding an open book.

2. A bishop on Holy Thursday blessing the ampullæ of holy oil, held by two acolytes, enveloped in a silken covering, also enveloping the upper part of their own bodies. (A precisely similar miniature is contained among the illuminations of the volume.)

3. A bishop marking the cross with his thumb on the brow of an infant in swaddling clothes held before him; two others being held waiting for the same ceremony. To the right, an attendant behind the bishop, holding his pastoral staff, and another the phial with the holy chrism. (Also represented in one of the miniatures.)

4. The Baptism of Christ in the river Jordan; the water rises like a hillock to His waist, being discharged from the mouth of a vase held by a figure seated to the left below (in the old mythological manner); the Holy Dove descends from above on the head of Christ.

5. Christ standing erect with extended arms preaching to His disciples (represented twice in the illuminations of the MS. for Easter Tuesday and Saturday).

6. A bishop blessing the water in a baptismal font. An acolyte to the right holding a long taper, which is to be plunged into the water by the bishop; and another a vase with the holy oil. A woman to the left holding a swaddled infant, waiting to be baptized, in her arms.

7. Christ standing erect, with arms outstretched over six of His disciples, who stand on either side, with their bodies reverently bent towards Him.

8. Ceremony of the dedication of a church. To the left the bishop sprinkling the church with holy water. In the middle two priests bearing relics covered with a veil on a litter upon their shoulders. To the right, a bishop placing relics within the altar.

9. Baptism by immersion of the infant by two deacons in the font, the bishop standing beneath a canopy.

Figured, Le Normant, Tréfor de Glyptique, pl. i. p. 18. (295.)

'58. 239.

NINE Plaques, fixed on the back of the cover of the "Sacramentaire de Metz." Eastern France. 9th century. Original in the Bibl. Nat., Paris. Each plaque, H. $2\frac{1}{2}$ in., W. $2\frac{1}{4}$ in.

These plaques are fixed on the back of the cover of the same manuscript as the plaques last described under No. 295, and illustrate nine other church ceremonies.

1. The bishop and a number of his clergy seated during the reading of the Epistle. A number of tapers standing in front of the ambo.

2. The bishop in front of the altar kisses the Book of the Gospels after the lection.

3. The bishop giving his hand to a female who has presented an oblation, the bishop placing the oblation on the altar.

4. The bishop and clergy bowing before the altar, acolytes bearing censers and tapers.

5. The bishop with his seven deacons and seven sub-deacons standing turned towards the East to hear the reading of the Gospel.

6. The bishop blessing the chalice, with deacons, acolytes, and thurifers.

7. The bishop giving the kiss of peace to his clergy.

8. The bishop preceded by his seven deacons approaches the altar from the sacristy.

9. The bishop giving the consecrated bread to a priest with his left hand, whilst he extends his right hand to be kissed by him.

Figured, Le Normant, *ut supra*, pl. 19.

The execution of these 18 plaques is rude, but the series is highly valuable both in an ecclesiological and architectural point of view.

(296.)

'73. 85.

BOOK COVER. Rhenish Byzantine. 8th-10th century. Original in the Public Museum, Cologne. Central plaque, H. $8\frac{3}{4}$ in., W. $5\frac{3}{4}$ in.

Christ seated, middle-aged, with a short beard and cruciferous nimbus, holding a book in His left hand, the right raised to His breast in the act of benediction, with the first and second fingers extended. His feet rest on a footstool, beneath which is a square device with a rosette in the centre, from the four sides of which issue wavy ribbons, intended to represent a central fountain and the four rivers of Paradise, inscribed FISON, TIGRIS (the G of the angulated form), EVFRAT⁹ (the V and F conjoined, the second stroke of the V forming the upright stroke of the F), and GEON (the G again of the angular form). At each side are four disciples seated one above another, and at the bottom of the piece are four others, most with one of the hands raised, the only attempt at individualism being the tonsure of the figure at the top on the right (evidently intended for St. Peter) and the conical beard of the top left-hand figure as evidently representing St. Paul.

The design is rude and the execution poor.

Figured, Bock. d. Heilige Coln, pl. 47.

(297.)

'66. 44.

FRONT of Book Cover. Rhenish Byzantine? 9th or 10th century. Original in the Royal Library, Munich. H. 11 in., W. 6 in.

Three compartments. At the bottom, the Crucifixion of the Saviour and two thieves. Christ, of larger size than the other figures, is beardless, with a cruciferous nimbus and a napkin round His loins, His feet resting apart on a scabellum, at each side the Virgin and St. John weeping. The thieves are represented with their arms thrown over the transverse top of the cross, and above each is a semicircular compartment

representing the firmament with two weeping bufts holding flaming torches allegorical of the sun and moon. The titulus of the cross is of large size but uninscribed.

In the centre, the visit of the three Marias to the empty tomb, each group beneath a Byzantine canopy highly ornamented resting on three ornamental columns and capitals; the angel holding a long rod is seated on the foot of the tomb (like a great box) of which the lid is lying apart at the back, and the napkin rolled up lying within the tomb; he elevates the right hand towards the females as in the act of benediction. The three Marias stand beneath the left hand arch each holding a vase, the foremost moreover bearing a censer. Three guards are represented as peeping over the tops of the arches.

At the top, the Ascension. The Saviour standing upright, with a cruciferous nimbus, holding a long cross in one hand and a book in the other, within an oval aureola gemmed round the margin and supported by four angels with outstretched wings. At each side is a large tree conventionally treated, and below, the Virgin, St. Peter and ten other apostles stand in a row gazing upwards, identical in attitude, each of the ten holding a book. At the top and bottom of the plaque is a narrow row of dragons. In the side borders of the Ascension are two cherubim and two figures holding vases of water reversed. At the sides of the two lower compartments are standing figures of four saints holding long rods, another pair of seated figures with reversed waterpots, and at the bottom on each side two small Byzantine temples with cupolas and open doors.

The work is shallow and the general design and execution poor.

(298.)

'73. 86.

DEVOTIONAL Plaque. Western Germany. 9th or 10th century. Original ———? H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in.

The Baptism of Christ. The Saviour (with a cruciferous nimbus) completely naked stands rather sideways upon a small pool of water enclosed in a scalloped margin. He is represented as a youth considerably smaller than the Baptist, who stands at the left side with a bearded nimbus, his right hand raised and resting on the forehead of Christ. Two angels, one of whom holds the garment of the Saviour, stand on the right side, and the Holy Dove descends from above, with outstretched wings, on His head. A narrow foliated border surrounds the whole.

(299.)

'58. 114.

PLAQUE, probably a Leaf of a Diptych. German? 9th or 10th century. Original in the British Museum. H. $7\frac{1}{8}$ in., W. 4 in.

Plaque with a raised foliated border (another leaf, now lost, doubtless contained a figure of the Virgin and Child seated, with one of the Magi kneeling and offering his gift). In the leaf before us the two other Magi are reverently approaching, in front of various towers and open temples, holding their gifts in their extended hands. They are clad in Phrygian caps, short tunics reaching nearly to the knees, stockings half up the calf of the leg and low shoes fastened across the instep with several thongs. (300.)

'73. 87, 88.

DIPTYCH. German? 9th or 10th century. Original in the Royal Library, Berlin. H. 6 in., W. 4 in.

Two leaves of a diptych: 1. Christ seated, middle-aged, with short beard and a cruciferous nimbus, holding a book on His left knee, His right hand raised in benediction with the first and second fingers extended. His feet are naked. His body is surrounded by a broad circular ornamented aureola, a second smaller one surrounding the legs. Above in the angles are inscribed $\overset{+}{A}, \overset{+}{\omega}$. The whole surrounded by a foliated border of unusual design. (301.)

2. The other leaf of the same diptych. St. Gregory seated wearing the chasuble and pallium, his head tonsured, with a very short beard and a circular nimbus. He holds an open book on his breast, his right hand extended, dipping an enormous style into an ink pot resting on the top of a narrow pillar. A dove is settled on his left shoulder whispering into his ear. Above is inscribed \overline{SCS} GREGORIVS. Surrounded by a similar border to the other leaf. (302.)

'73. 89.

PLAQUE. Rhenish Byzantine? 11th century? Original in the South Kensington Museum, No. 142. '66. (Mackell Cat., p. 59, with photograph annexed.) H. 14 in., W. at bottom, $6\frac{1}{4}$ in.

A singular representation of the Adoration of the three Kings on morse ivory, carefully described by Mr. Maskell, by whom it is regarded as Anglo-Saxon work. From the careful examination, however, which I have made of Anglo-Saxon illuminations, I cannot agree with this opinion, in which I am supported by a lady archæologist who has made female drefs in the Middle Ages her especial study. The treatment of the head drefs is entirely unlike that of the Anglo-Saxon ladies, whose hair was never seen, being entirely covered by a veil which extended over the breast and fell down the upper part of the back, whereas the hair of the Virgin here is parted very low upon the forehead, being indicated by eight or nine delicate lines, above the hair are seen five of the plaits of a kind of scull cap of which several other plaits are also seen on the top of the head, the middle of the cap being hidden by a broad jewelled band, the veil itself being only seen at the back part of the top of the head but extending downwards over the ears upon the upper part of the breast. There is also no fluttering of the garments so common in the later Anglo-Saxon miniatures, whilst in several respects, especially the ornamental borders to the dresses and the foliated capital on the right side of the piece, there is considerable resemblance to the ornaments of some of the Rhenish Byzantine Ivories.

Also figured by Labarte, *Hist. des Arts Industr., Album, Sculpt.*, pl. 15, by whom it is regarded as "Sculpture Allemand du Nord, à l'époque de la decadence de l'Art au commencement de onzième siècle." Formerly in the Soltzkoff Collection. Sold to Mr. Webb for 3,885 francs. (303.)

'73. 90.

SMALL Plaque (part of a Shrine?). Anglo-Saxon. 9th or 10th century. Original in the Fitzwilliam Museum, Cambridge. H. 4 in., W. 2½ in.

The Glorification of the Cross. Above, the Saviour, seated within an oval vesica piscis pointed at each end, raises His two open hands, His head resting upon the arms of a cross. The upper part of the vesica is inscribed O VOS OM(ne)S VIDETE MANUS ET P(edes) (St. Luke, xxiv. 39). On either side of Christ stand the Virgin and St. Peter with a large key in his left hand, with their names inscribed over their heads in Anglo-Saxon capitals, SCĀ MARIA and SC PETRUS, the C and U being of the angular form. Below, two angels support the arms of a naked cross, beneath which stand eight disciples, but the lower part is almost worn away. (304.)

'73. 91.

NARROW upright Plaque, in three Compartments. German? 9th or 10th century. Original in the British Museum. H. $6\frac{1}{2}$ in., W. $2\frac{3}{4}$ in.

1. The Salutation. The archangel approaching in haste, bearing a long rod and wings half closed, towards the Virgin seated on a chair and cushion with a tall upright back, her hands raised in surprise. Both bear an ornamental nimbus round the head.

2. The Birth of Christ. The Virgin lying upon a straw bed enclosed with the fortified walls of a town with small towers, the Infant lying near her in a crib with the ox and ass. Joseph seated outside the wall.

3. The Offering of the three Kings. The Virgin with the Child on her knees seated to the left, the kings in cloaks and Phrygian caps approaching from the right. The star, like a rose, in the middle above.

The entire margin and the bars separating the three scenes ornamented with a row of small beads. (305.)

'55. 29.

PLAQUE. Carolingian? 9th century. Original in the Museum of the Louvre. H. $3\frac{1}{2}$ in., W. 4 in.

Above in the centre a small circular building representing the sepulchre of Christ with a conical roof, near the door of which is seated a male figure with a plain nimbus (an angel?) in conversation with two females. No grave clothes appear within the open door of the sepulchre; to the left, a guard having cast his circular shield to the ground is rushing away. Below, Christ with a plain nimbus, standing at the side of a small circular tower in front of the doorway of a temple, with the two Marias kneeling before Him. (Matt. xxviii. 9.) (306.)

'64. 49.

PANEL of a Book Cover. German. 9th or 10th century. Original in the Royal Library of Munich. H. 8 in., W. 6 in.

The Crucifixion. Above, Christ, middle-aged with a short beard, standing nearly erect with the head inclining slightly to the right shoulder, admirably proportioned, without a nimbus, slightly draped around the loins, the feet resting on a square scabellum, separately nailed. The titulus of the Roman shape, inscribed *IHS NAZAREN : REX IVDEORV*. On either side of the arms of the cross is a circular fluted disc in the middle of one of which is a male head (Sol) and in that of the other a female head rising from a crescent (Luna), and above these on each side are three heads of angels rising out of clouds. On either side of the cross are the spear and sponge bearers, the latter with a Phrygian cap, whilst a serpent is twined round the bottom of the cross (a similar treatment in both respects is seen in the miniature of the Crucifixion in the Carovingian Gospels, middle of 9th century, Bibl. Nat., Paris, No. 257, fig. "Les Art Sompt. France"). Behind these figures stand the Virgin with hand raised towards the Saviour, and St. John weeping, with his face covered by his right hand. On either side at the foot of the cross are two open graves, out of each of which two dead bodies are rising. Below, the three Maries holding spice boxes approach the angel seated at the mouth of the sepulchre, a small square building with a dome at its top, behind which the two soldiers are asleep, one resting on the edge of the sepulchre, the other on his large circular shield, as in No. 239, *ante*, p. 105.

Surrounded by a beautiful foliated border. The figures are excellently designed and carved in very high relief.

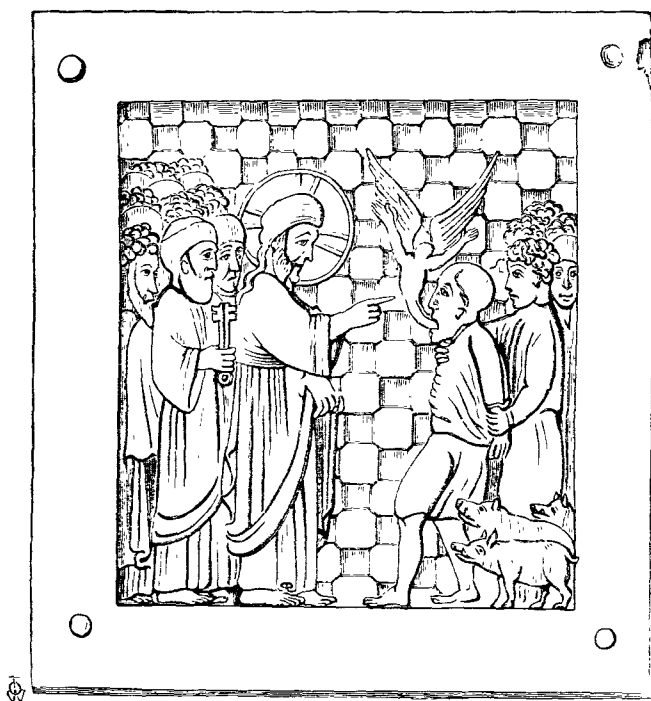
Figured, Förster, *Denkm. Deutsch. Kunst*, vol. ii.

(307.)

'58. 149 and 150.

DIPTYCH, each Leaf formed of six small square Plaques. Rhenish Byzantine? Originals in the South Kensington Museum, Nos. 279, 280. '67. (Maskell Cat., pp. 113, 114.) Each of the 12 plaques, $1\frac{3}{4}$ in. square.

First leaf. 1. Three male saints standing erect. 2. The descent from the cross, the body of the Saviour standing erect resting on the scabellum, and supported by Joseph of Arimathea, an attendant drawing the nail from His left hand with a pair of pincers. The right hand of the Saviour is pressed by the Virgin to her lips, St. John stands weeping on the other side of the cross. 3. Christ in Hades arguing with the Devil (it can scarcely be Christ healing the demoniac). 4. The body of Christ carried by two persons to the tomb, represented like a sentry box.



CHRIST CURING THE DEMONIAC.

In the Royal Muleum, Darmstadt.

5. The incredulity of St. Thomas. Christ standing in the centre in the midst of His twelve apostles. 6. The death of the Virgin, treated in the ordinary Byzantine manner, the Saviour standing in the middle at the back of the couch receives the soul of the Virgin as a small infant, for which an angel floating above is waiting.

The design and execution of these small groups is very skilful.

(308.)

Second leaf. 1. Three male saints standing erect with plain circular nimbi, holding books in their right hands, which are covered with the hanging sides of their chasubles, each wears the pallium marked with crosses. 2. Christ standing in the midst of His disciples. 3. Christ raising Lazarus, swaddled in his grave clothes, standing in an upright grave, like a sentry box. 4. Christ (with two disciples) arguing with the woman of Samaria at the well. 5. Christ with an attendant disciple and the rich young man. 6. Christ healing the blind man.

The figures although small are in deep relief and admirably designed.

(309.)

'58. 109.

PLAQUE of a Book Cover. German. 10th century.
Original in the Royal Museum of Darmstadt. H. 5 in.,
W. $4\frac{3}{4}$ in.

The miracle of the Demoniac and the Swine. Christ standing in front with a large cruciferous nimbus, with His right hand extended towards the demoniac, who is held back by an attendant, and out of whose mouth the devil is flying with outstretched wings and arms. Beneath, several swine are standing quietly looking up. Behind the Saviour stands St. Peter holding the keys with tonsured head and short beard, with the eleven other disciples, indicated only by the tops of their heads. The background consists of small open cut squares; the design is hard, the draperies with small straight and stiff folds, and the hair of some of the figures looks like a bunch of grapes. (310.)

Figured, I. O. Westwood in *Journ. Archæol. Inst.*, v. xix. p. 234.

This and the three following pieces are by the same artist, whose style is quite unique. Several other of his pieces are described in the supplemental portion of this Catalogue.

'73. 92.

PLAQUE of a Book Cover. German. 10th century.
Original in the Royal Library, Berlin. $4\frac{1}{2}$ in. square.

A Romanesque temple, within which is the Saviour (without a beard and with long hair and a cruciferous nimbus) seated with a large open book in His lap, beneath a large rounded arch, resting on plain columns with Corinthian capitals. A large curtain above His head is drawn through two small round headed openings in the wall above. The Virgin mother with a long veil and with her left hand raised to her face, as if in distress, approaches (with attendants) towards Christ, beneath another arch. From the inscription on the open book, "FILII QVI FECISTI N · B ·" (St. Luke, ii. 48), it is evident that this scene is intended for the Virgin discovering her Son in the Temple. The background is ornamented with open cut Byzantine crosses, and the drapery is indicated by small straight folds. (311.)

'54. 60.

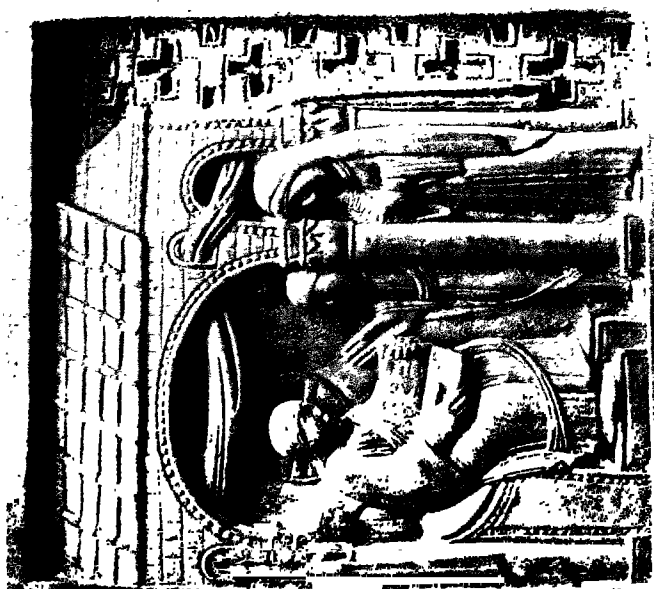
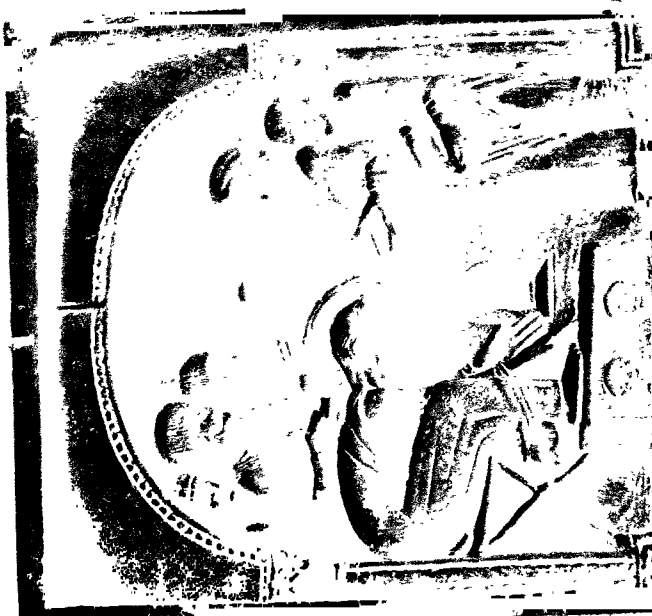
PLAQUE of a Book Cover. German. 10th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. $4\frac{1}{4}$ in., W. 4 in.

Christ seated on a slender stool bends down forwards and writes with His finger on the ground, He has a cruciferous nimbus and behind Him stand several of His disciples; in front of Him stands the adulteress, her garment held by a Jew, with a short pointed beard. The feet of the Saviour rest on a foot-stool on which are sculptured two heads (symbols of the sun and moon?). Above is a broad rounded arch resting on side columns with Romanesque capitals. The background is pierced with two circular, one oblong, and one round-arched light-holes. The design is very rigid and the execution hard. (312.)

'58. 109*.

PLAQUE of a Book Cover. German. 10th century. Original in the British Museum. H. 5 in., W. $4\frac{3}{4}$ in.

Jesus Christ raising the widow of Nain's son. The bier being borne out of the gates of the city is met by the Saviour (St. Luke, vii. 14), who touches the feet of the youth, who, already restored to life, gently raises the head. At the side of the bier walk the weeping mother and an attendant. Christ has the cruciferous nimbus and holds a roll in His left hand; He is attended by St. Peter (with the head tonsured), and ten other disciples, of nine of whom the heads only are seen. The background of the panel is pierced with Byzantine crosses. (313.)



'73-92



'54. 61.

PLAQUE of a Book Cover. German. 10th century.
Original in the Coll. Micheli. H. 6 in., W. $5\frac{1}{4}$ in.

In a deeply sunk panel (surrounded by a broad ornamental border of intertwined branches and foliage, amongst which birds are seated) Christ is seated on a rich chair and cushion, with a cruciferous nimbus, and holding a large unrolled scroll, instructing his disciples standing on either side. At His feet Mary Magdalene weeping. St. Peter raises his hands deprecating the waste of the ointment. (314.)

'58. 71.

PLAQUE. German? 10th century. Original in the South Kensington Museum, No. 272. '67. (Mackell Cat., p. 110.)

A standing figure of an aged male saint (Paul?) with curling hair and beard, holding a small scroll in his left hand, his right arm enveloped in his cloak raised, with the hand open; sandals on the feet; the body slightly bent, rests chiefly on the left leg, the right being somewhat advanced, the large hanging cloak cast over the shoulders is cut up into too small folds. (315.)

'58. 31.

PART of a Book Cover. 10th or 11th century. Original in the Bibl. Nat., Paris. H. $10\frac{1}{2}$ in., W. 7 in.

The middle is beautifully ornamented with arabesques formed of foliage and rosettes arranged round a central oblong space, in which are three large rosettes. The border is surrounded with circular medallions separated from each other by foliage, each with the bust of a saint with the head nimbed, the whole, however, destitute of individuality and without names or symbols. (316.)

'58. 34.

PLAQUE of a Book Cover. German. 11th century.
Original in the South Kensington Museum, No. 378. '71.
(Mackell Cat., p. 137.) H. $8\frac{1}{2}$ in., W. 8 in.

The Ascension. The Saviour rising from the top of a mountain within an oval vesica piscis with a plain border, pointed at each end, His right hand raised towards the hand of God, descending from a cloud above, His left hand holding a rod surmounted with a Greek cross and triple-tongued banner resting on His left shoulder. At the foot of the mountain from which Christ is rising, is the bust of an aged man, with a scroll inscribed + · ABACUC · +. On either side from above, an angel is descending towards the two groups of disciples standing at the sides looking upwards; that on the right with the Virgin Mary in the foreground with upraised hands, whilst in that of the left side is St. Peter holding the keys. The design is very good and the work deeply carved in the German manner of the period, the deep lines of the drapery being marked with rows of punctures.

The two plaques subsequently described, Nos. 355, 356, are by the same artist as the present piece, of which they are evident companions.

(317.)

'54. 59.

PLAQUE of a Book Cover. German? 11th century.
Original in the British Museum, Manuscript Department.
H. 5 in., W. $3\frac{1}{2}$ in.

The Crucifixion in deep relief. Christ with a short beard and long flowing hair, a round plain nimbus, a garment round the loins, and the feet apart on a scabellum. On the upper arm of the cross, which is unusually long, the Divine Hand, with all the fingers extended, descends from a cloud towards the head of the Saviour. In the four angles formed by the arms of the cross, are represented the winged symbols of the four Evangelists, with plain circular nimbi, each holding a book; the lion and bull, in the lower angles, with raised bodies and heads turned regarding the Saviour.

Rude in design.

(318.)

'73. 93.

SMALL Pectoral Crucifix. Anglo-Norman. 10th or 11th century. Original formerly in the possession of W. Blaaw, Esq. H. $2\frac{1}{2}$ in., W. of arms of Crucifix, $1\frac{3}{4}$ in.

This curious little piece was discovered on the site of Lewes Priory, Sussex, and is attributed by Mr. Blaaw to Lanza, first prior of Lewes, temp. William the Conqueror. It is carved in the shape of a cross,

with all the arms very broad, and entirely furrounded by a very slender raised edge. The figure of the Saviour is extremely attenuated, the nimbus small and cruciferous; the arms extended horizontally. A napkin round the loins to the knees, the feet apart. Over the head of Christ the divine hand, entirely open, descends from the clouds at the top of the cross. The great peculiarity of the piece, however, consists in a raised circle representing an aureola, which extends across each arm of the cross and furrounds the whole of the body of Christ as low as His knees.

Figured, *Journal British Archæol. Association.* (319.)

'73. 94.

PLAQUE. German? 10th or 11th century. Original in the Treasury of the Cathedral of Treves. H. 4 in., W. $2\frac{3}{4}$ in.

Two compartments, carved in very deep relief. 1. Under the rounded arches of a temple, with side cupolas, the infant Christ is delivered by His mother into the hands of Simeon over an altar marked with a Maltese cross. At the sides in deep niches stand Joseph and a female attendant. An inscription on the sloping sides of the compartment IN TĒPLV DÑS SYMEONIS FERTVR AB VLNIS.

2. The Baptism of Christ. The Saviour, naked, stands in front of the river Jordan, which is raised behind Him, like a rock, up to His shoulders. Two figures at the lower angles hold water jars, in the classical manner, from which the river is supplied. The Holy Dove descends upon the head of the Saviour, which rests on a cruciferous nimbus; to the left of the Saviour stands the venerable figure of the Baptist, his right hand resting on the brow of the Saviour, attended by an angel, and to the right two angels stand holding the clothes of the Saviour. This compartment is inscribed, ABR[S]TERSIT XPI BAPTISMV CRIMINA MVNDI.

Figured, Auf'm Werth, *Kunst Denkm. Rheinl.*, pl. 58, fig 3. (320.)

'65. 114.

THREE Plaques from the angles of a Book Cover or Reliquary. Rhenish Byzantine. 10th or 11th century. Original in the Royal Museum, Darmstadt. Each, 2 in. square.

The lion of St. Mark, the bull of St. Luke, and the eagle of St. John; each with four wings, and holding an open gospel-book; the upper part of the figures are seen towards the spectator, carved in deep relief, each within an ornamental border formed of various frets.

(321.)

'54. 68.

TABLET. German. 10th-12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 20.)
H. $6\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

In the centre a tree with branches and foliage spreading above over the heads of a male and female figure, the latter to the right is veiled, with her hands held wide open in the attitude of surprise, the male figure to the left advancing towards her with his right hand raised in the act of benediction, the first and second fingers extended. We have evidently here a most unusual Annunciation of the Archangel Gabriel to the Virgin, although there are neither nimbi, wings, dove, nor any other of the usual attributes of the scene. Surrounded by a foliated border, carefully executed, as are also the figures.

(322.)

'58. 98.

PLAQUE. Byzantine or Italian? 10th or 11th century.
Original in Coll. ——— ? H. $6\frac{1}{4}$ in., W. $3\frac{3}{4}$ in.

A standing figure of St. Nazarius, young, beardless, with a plain circular nimbus, clad in a tunic and short cloak, fastened with a rosette-like fibula on the right shoulder. He holds a palm branch in his right hand over his shoulder, and has the left hand open and elevated. Inscribed in large letters *SCS NAZARIVS*. Beneath his feet is an arcade of small round-headed arches resting on short columns, and surrounded by a foliated border. Rude work.

(323.)

'70. 21, 22.

TWO Leaves of Diptych. Late Carlovingian. 10th century. Original in the Treasury of the Cathedral of Tournay. Each leaf, H. 10 in., W. 4 in.

Two leaves, each with a central circular division, with a foliated border, as are the whole leaves.

1. Above, Christ seated in glory, in an oval aureola, upon a circle representing the globe; He is young and beardless, His left hand holds a book, His right hand open and raised, He has a circular cruciferous nimbus and the letters A GG on each side; on each side of the aureola is the bust of an angel, and at each angle a circle with the four Evangelical symbols. In the central circular disc two angels hold a circle inclosing the Lamb of God, with a cross on the nimbus round the head, the circle inscribed with + +, and AGNŪ DĪ. Below, is the Crucifixion, Christ with cruciferous nimbus and feet nailed singly, inscribed above at the sides of the cross, IHC XPC NAZARENVS REX IV-DEORUM. Above the arms of the cross two circles with busts of SOL, with radiated head, and LVNA, with crescent, weeping; on each side of cross is a female standing with hands raised to it, one holding a chalice to catch the blood gushing out of the side of Christ (inscribed SCA ECLESIA); the other female has inscribed on her head, IHERVSAL (Jerusalem representing the Synagogue).

2. In the centre circular compartment is a standing figure of a sainted priest, with plain circular nimbus, in chasuble, holding a book in his left hand, the right hand raised in benediction, inscribed SCS NICASIVS EPIS P, and two attendant priests with long maniples hanging from the hands; the remainder of the disc is filled with very bold foliage and a foliated border.

Described, Viofin, Notice sur un Evangeliare de Tournay; Tournay, 1856; and Labarte, Hist. des Arts Industr., texte Sculpture; Photogr. also in Coll. des Objets Relig. à Malines. (324.)

'58. 107.

PLAQUE in three Compartments. Late Carolingian. 10th century. Original in the Rigollot Coll. in the Museum of Amiens. H. 7 in., W. 5 in.

Above, a male saint with a plain nimbus, standing between two columns with foliated capitals, raises a female figure by the hand from a couch. On either side, flanked by similar columns, stand three attendants, those to the right holding books and clad in chasubles, the three to the left in civil costumes of Roman design.

In the middle compartment a male saint with a plain nimbus kneels at a footstool in front of an altar, on which are placed two vases, upon

which descend two rays from the Divine Hand extended out of the clouds above. To the right appears a figure apparently ill, lying on a couch with hands outstretched towards the altar, three attendants stand behind with a large barrel? (or font?) with the mouth open, over which is placed a cloth.

Below, the baptism of an aged man by two figures, with plain nimbi; the chief figure is immersed nearly to his armpits in a large cylindrical font with round pillars at the angles; the figure to the right, holding an open book with his left hand, places his right hand upon the head of the person being baptised; the other holding a large napkin in his arms extended towards the immersed figure. Behind him stands a female crowned, and to the right are three attendants beneath the roof of a temple, at the round-arched door of which the Holy Dove, holding a small ampulla, descends upon the head of the chief figure.

The two upper scenes of this piece are supposed to represent two miracles of St. Remigius, and the lower one the conversion and baptism of Clovis.

Figured, Lacroix et Séré, *Le Moyen Age*, Diptych, p. 344; also Lacroix, *Les Arts au Moyen Age*, p. 356. (325.)

'58. 91.

PART of a Book Cover. French? 10th or 11th century.
Original ———? H. $7\frac{1}{3}$ in., W. 5 in.

A large figure of Christ seated within a double decorated aureola, the large upper one pointed at top; the lower circular and surrounding the legs, and forming the seat on which He sits. He is represented quite of the juvenile type with long flowing hair, and without a beard, holding a book in the left and blessing with the raised right hand, the first, second, and fourth fingers being raised, and the third closed upon the thumb. The feet are naked, the drapery arranged in many small folds. He has a large pearled and cruciferous nimbus. At the four angles are the four evangelical winged symbols. On each side of Christ is a six-winged cherubim, and below them are circular discs with the bust of Sol with head uncovered, resting on a plain round nimbus, and Luna with a crescent; a rosette on each side below; surrounded by a foliated border. Although rudely designed, the execution is extremely careful. (326.)



'58. 29.

PLAQUE, probably part of a Book Cover. German? 10th or 11th century. Original in the collection of A. Fountaine, Esq. H. $6\frac{1}{2}$ in., W. $5\frac{3}{4}$ in.

Jesus Christ riding on an ass on his way to Jerusalem, turns His face to the spectator. He is middle aged, with a short straight beard and a cruciferous nimbus; He holds His open right hand upwards; several garments beneath the ass's feet. To the right a very conventional tree, on the top of which is perched a small figure of Zacharias. To the left a number of figures holding branches; the sides are inscribed with the words XPS IHS in Roman capitals. Large coarse workmanship. (327.)

'58. 155.

PLAQUE. South German? 11th century. Original in the Brera, Milan. H. $3\frac{1}{2}$ in., W. 4 in.

An aged faint with a short beard and a plain circular nimbus, advancing towards the right, holding a large scroll in his left hand reaching to the ground; his right arm and hand extending upwards. In the background, Byzantine architecture. Rude workmanship. (328.)

'73. 96, 97.

TWO Leaves of a Diptych, the Birth and Crucifixion of Christ. German. 10th or 11th century? Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 161, 162.) Each leaf, H. $3\frac{7}{8}$ in., W. $2\frac{1}{4}$ in.

The birth of Christ, singularly treated by the same artist as the two following pieces, Nos. 331, 332. The Virgin lying on a couch with her head propped up, in an open building with flat roof supported by fluted columns, with curtains folded round them in the antique manner, and a lamp suspended in the middle. An attendant with outstretched

hands is speaking to her. Above in a similarly constructed but smaller building (forming as it were an upper story), lies the Infant on an altar, with the heads of the ox and ass above Him. The roof with complete disregard to perspective extends in two divisions to the upper angles of the piece, which is surrounded by a row of small pellets. Very rudely executed. (329.)

The Crucifixion. The figure of Christ nearly upright, with a cruciferous nimbus, of which the limbs of the cross extend beyond the circle. The feet rest apart on a triangular scabellum, beneath which a serpent is coiled. Above are two half figures representing the Sun and Moon on circular discs. On either side of the cross the Virgin and St. John, with hands extending upwards. Below, two half-naked seated figures; the female to the left holding a tree representing the earth, and the male to the right holding a long staff and a waterpot, representing water. Surrounded by border of small pellets. In their design these little pieces agree with various Carlovingian ivories, but the execution is extremely rude, although deeply carved. (330.)

'73. 98, 99.

TWO Leaves of a Small Diptych. German. 10th or 11th century? Originals in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 159, 160.) Each leaf, H. 4 in., W. 2½ in.

1. Above, the Salutation of the Virgin, who stands at the door of a small temple, with a triangular tympanum, with open hands extending outwards from the hips; a veil over her head, the Archangel holding a long rod with a cross at the top. Below, under a Byzantine dome, the Visitation of the Virgin to Elizabeth. Deeply carved, but very rudely executed. Surrounded by a narrow foliated border. (331.)

2. The visit of the two Marias to the Sepulchre, here represented as a tall quadrangular temple in three stories, the lower open resting on fluted columns at the angles, the two upper ones with long narrow openings for windows; the angel is seated to the right with a flowing robe and wings partly extended, holding a long rod with a cross at the top; in front of him is seen the napkin rolled up. On either side or the tower above, stands a guard armed with a long spear, and a shield resting on the ground. Surrounded by a narrow foliated border.

(332.)

'58. 188.

SMALL Plaque. Scandinavian? 11th century? Original in the collection of the Rev. Walter Sneyd. H. 4 in., W. $2\frac{1}{2}$ in.

Portion of a casket? in two compartments. In the first the Saviour seated within an oval branching aureola, bearded, with long hair, and a cruciferous nimbus; the left hand holds a book, the right hand is held open and downwards. In the second compartment the winged lion of St. Mark, and the bull of St. Luke. A corresponding compartment (now lost) evidently contained the angel of St. Matthew, and the eagle of St. John. Very coarse and shallow work. (333.)

'73. 100.

BOOK COVER. German. 10th or 12th century. Original in the Public Museum, Cologne. H. 12 in., W. $8\frac{1}{2}$ in.

Four plaques of ivory are let into a plain wooden slab containing representations of the four winged evangelical symbols, two in aureolæ and two in lozenge-shaped central panels, surrounded with bold foliated arabesques forming circles, the central terminal flowers or large leaves often emitting birds' or fishes heads. The symbols are destitute of nimbi, and each holds a scroll or book. They are rudely designed and coarsely executed. (334.)

'73. 101.

PART of Book Cover. Rhenish-Byzantine. 10th-12th century. Original in the Treasury of the Cathedral of Hildesheim. Height of central plaque, $5\frac{3}{4}$ in., W. 4 in.

Book cover of chased metal work, enriched with precious stones and filigree work. In the four angles, the four evangelical symbols, and a small raised figure of Christ on the cross in the centre at the bottom of the cover. In the middle is inserted a Byzantine ivory carving, containing a tall figure of our Lord standing on a rich footstool, bearded, with a cruciferous nimbus, holding a book, with His right hand raised in benediction. On either side of Him stand the Blessed Virgin and St. John in his shaggy cloak, both tall and thin; the head of the

Virgin very small; each with hands raised towards their Lord. At the top and bottom of this plaque is a partly obliterated inscription, of which only remain:—

· · · · SRIAQVESOTVOBI · · · · ·

· · · VARDOTRINA POTESTAS (335.)

'73. 102, 103.

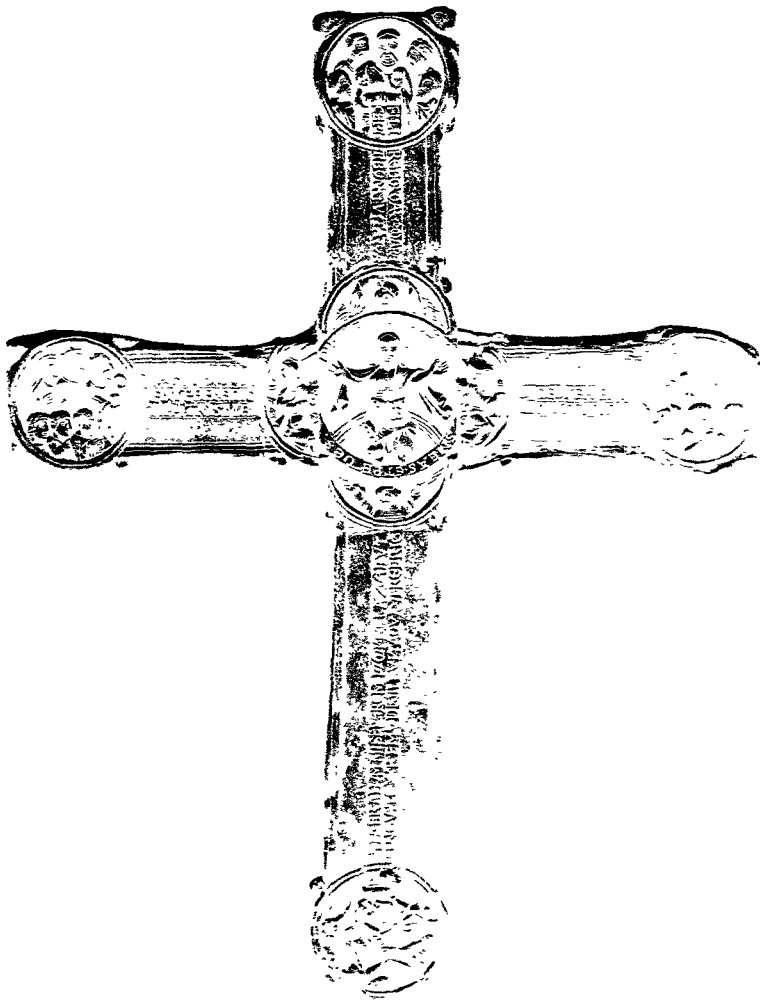
TWO Faces of the Walrus Bone Crucifix of the Princess Gunhilde. Scandinavian-Byzantine. 11th century. Original in the Royal Museum, Copenhagen. H. $11\frac{1}{2}$ in., W. of arms of cross, 9 in.

Bone cross of Gunhilde or Helena, the daughter of king Swend Estridsen, and niece of Canute the Great, who died A.D. 1076. Each limb of this elegantly executed cross terminates in a circular disc with projecting knobs. The carved figure of the Saviour is lost. On the front, the place of His head is marked by a cruciferous and pearly nimbus, and representations of drops of blood appear below the places where the hands were attached. Over the head of the Saviour is inscribed, *IHS NAZAREN⁹ RE IVDEORV*.

In the top circle is a female figure standing erect, crowned, and holding a sceptre and an open book, inscribed, *VITA*, whilst the bottom circle contains a remarkable representation of Death, "*MORS*," a weeping figure, much bent, half concealed in a coffin. In the circle at the end of the left arm of the cross is a crowned female figure, representing the Church, holding a large open book, inscribed, *ECCLESIA SCA*, and a banner at the top of a staff with a small cross. In that at the end of the right arm is a crouching figure of the Synagogue, tearing her long dishevelled hair, with an open book, inscribed *SYNAGOGA*, one of the G's in the latter word being of the round, and the other of the square, form. (336.)

The reverse of the cross has a central circle, in which the Saviour is seated in glory on a throne with a cruciferous nimbus, His arms and hands extended, and on His lap an open book, inscribed with the A and Ω, the latter surmounted by a cross.

In the rim surrounding this circle is inscribed, in mixed capital and uncial letters, + *VIDETE · [M]ANVS · MEAS · ET · PEDES · MEOS · DIC · DNS*. In four lunettes attached to the central circle are four angels, those on the left and right side looking away from Christ



towards the two groups of figures in the circles at the ends of the arms of the cross, those in the left hand circle being a crowned king and queen, a bishop with his staff, a priest tonsured, and two lay personages. On a label extending from this circle to the centre is inscribed *VENITE BENEDICTI PATRIS MEI*. The figures in the right hand circle are the condemned, weeping, the label extending towards them, being inscribed *DICEDITE A ME MALEDICTI I GNEM*. In the circle at the foot of the cross we see Dives, tormented by devils, raising his hands upwards, pointing to his outstretched tongue with one finger, whilst his other hand holds a label extending upwards to the centre of the cross, inscribed *PAT HABRAHAM MISERERE MEI 7 MITTE LAZAR VT . . . TINGVAT EXTREM DIGITI . SVI I AQVA UT REFRIG*.

In the circle at the top of the cross is seen Father Abraham with Lazarus lying in his bosom, and four other persons, with a label extending down to the centre of the cross, inscribed *FILI RECORDARE QIA RECEPISTI BONA I VITA TVA*, and on the two sides and under the two arms are inscribed in large capital letters, 1st. *QI ME CERNIT P HELENA MAGNI SVENONIS REGIS FILIA XPM ORET QE ME AD MEMORIA DNICE PASSIOIS PARARI FECERAT*. Before the word *Svenonis* are several runic letters representing the name of the princefs. And 2nd. *QI XPM CRVCIFIXV CREDIT LIVTGERI MEMORIA ORANDO FACIAT QI ME SCVLPSERAT ROGATV HELENE QVE ET GVNHILD VOCAT*. Many of the letters in these inscriptions are conjoined together in the ordinary manner of the period.

The workmanship of this cross is very neat and careful.

Figured, front of the cross, I. O. Westwood, *Journal Arch. Inst.* vol. xvi. p. 140; back of the cross, *Worfaae Afbild.*, fig. 393.

(337.)

'58. 169 a.

S MALL Box of Ivory. German? 10th-12th century. Original in the South Kensington Museum, No. 268.'67. (*Maskell Cat.*, p. 108.) H. $2\frac{1}{2}$ in., W. $2\frac{1}{2}$ in., $1\frac{1}{4}$ in. thick.

On one side a priest, with covered hands, bears a chalice, of the angular form, towards a draped altar, on which is a lighted taper, with curtains looped at the sides above.

At one end, two figures, one in a cowl, embracing each other. On the other side a figure in a cowl lying flat in front of an altar, over which a lamp is suspended, various buildings in the background, a priest with open hand and head inclined towards the prostrate figure, standing on the right side, as if absolving him, with a chalice standing on a small arcade behind him. (338.)

'58. 102.

BORDER. Italian? 10th-12th century. Original in the Treasury of the Cathedral of Salerno. L. 9 in., W. $2\frac{1}{4}$ in.

Portion of an ornamental border composed of a branched scroll pattern with foliage and buds; within the whorls of the pattern are disposed rudely executed birds and a deer, and in one of them a flower is formed by two interlacing oval ribbons with raised edges. (339.)

'58. 103.

BORDER. Italian? 10th-12th century. Original in the Treasury of the Cathedral of Salerno. L. 10 in., W. $2\frac{1}{4}$ in.

Portion of an ornamental border corresponding with the preceding, with birds enclosed in the whorls picking grapes. An eight-leaved open flower occupies the centre of one of the whorls. The execution is bold but rude. (340.)

'73. 104.

PLAQUE. English? 10th or 11th century. Original in the South Kensington Museum, No. 275. '67. (Mackell Cat., p. 111.) L. $4\frac{5}{8}$ in., W. 2 in.

On the left side a king, with three attendants on foot, rides on an ass towards a low building, within which is seen another king lying on a bed, also with three attendants. (341.)

'73. 105.

PORTION of a Frieze, with Branches and Foliage. German? 10th-12th century. Original in the Public Museum, Cologne. L. 12 in., W. $2\frac{1}{2}$ in. in the centre.

An admirably designed arabesque of vine branches and foliage, with bunches of grapes. Within one of the whorls of the pattern a naked Bacchus is carrying a basket of grapes on his shoulders; in the others birds are introduced picking at the grapes. The branches in the centre of the piece spring from an elegant triple acanthus leaf. (342.)

'73. 106.

BOOK COVER. German. 10th-12th century. Original in the Public Museum, Cologne. L. $7\frac{1}{2}$ in., W. 4 in.

This book cover is ornamented with precious stones of various sizes, arranged in square compartments. The central ivory plaque represents the Glorification of SS. Gereon and Victor. In the centre is seated the Saviour surrounded by a double aureola. He is young and beardless, with a cruciferous nimbus, the limbs of the cross extending beyond the gemmed circular margin. A book rests on His stomach; His feet are naked, resting on a globe, which is supported on a short octagonal column with foliated capital. The large oval aureola surrounding the upper part of His body is concave with a marginal row of stars, and is supported by two angels in the upper angles of the piece. The lower aureola is circular, and He is represented as seated on its upper edge. His outstretched hands rest on the heads of SS. Gereon and Victor, standing on either side, each holding a palm branch and looking up to the Saviour, their cloaks are fastened on the breast with a brooch, and their names are inscribed on their circular nimbi; beneath them on each side is a group of the busts of nine Saints and Martyrs, several of which bear palm branches.

Figured, Bock, d. Heilige Koln. pl. 46. (343.)

'73. 107.

SMALL Plaque. German. 10th-12th century. Original in the collection of the Rev. Walter Sneyd. 2 in. square.

The Flagellation of Christ, whose arms are fastened to a branching tree in the middle, standing on tip toe, without beard or nimbus. The

two jailors are vigorously designed, especially the one to the right, who has elevated the lashes in the air ready to inflict a more severe blow. The figures, about an inch and a half high, are almost in complete relief. (344.)

'73. 108.

OBLONG Plaque. German? 10th–12th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. 2 in., L. $5\frac{3}{4}$ in.

Two figures to the left, amongst vines treated in a very conventional manner, bear a large hooped wooden vessel suspended from a pole carried on their shoulders (evidently grapes carried to the wine press). To the right, under a rude arch, as in a cellar, with a lamp suspended from above, are two persons handing wine in open vessels drawn from a barrel and vases on the floor. Most probably a Christian allegory. Rude work. (Pulzky Cat., p. 46.) (345.)

'58. 183.

DEVOTIONAL Tablet. German. 11th or 12th century. Original in the Royal Museum of Darmstadt. H. $5\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

The Virgin and Apostles standing looking upwards with upraised hands, evidently portion of the scene of the Ascension of Jesus Christ. The draperies are arranged in numerous small folds, shallowly incised, and the attitudes, except of the front apostle, are very constrained. (346.)

'58. 130.

PLAQUE. The Saviour seated. German? 10th–12th century. Original in the British Museum. H. $3\frac{3}{4}$ in., W. $2\frac{1}{4}$ in.

The Saviour seated within a double aureola (the upper one representing Christ's heavenly and the lower the earthly glory); the head long and narrow, with a cruciferous nimbus; His two hands raised holding two circular discs; in the right hand He also holds two long

keys, the wards of which are formed into the letters FR. (? PR. for Petrus), and the left hand a closed book. The feet are naked, and rest on a footstool; the drapery is well arranged. (347.)

'58. 17.

PLAQUE. The Crucifixion. German. 11th or 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 15.) H. $5\frac{1}{2}$ in., W. 4 in.

The Crucifixion within a rich foliated border. The figure of Christ slightly bent, with the head inclining towards the right shoulder. No titulus nor nimbus; the cross large and plain. The body with a napkin round the middle. The feet apart rest on the scabellum; to the right the Virgin and St. John, each with a plain nimbus. Above the arms of the cross two weeping busts, each with a nimbus round the head representing the sun and moon. Workmanship deep but heavy in the proportions of the figures. (348.)

'73. 109, 110.

TWO Leaves of Diptych. The Agony in the Garden and the Last Supper. German. 11th or 12th century. Originals in the collection of Rohde Hawkins, Esq. Each leaf, H. $4\frac{1}{2}$ in., W. $3\frac{1}{2}$ in.

First Leaf. Above, Christ on His knees is prostrate before an altar marked above with a cross, over which the Divine Hand is extended from a cloud. Below, Christ standing on the left side with a gemmed and cruciferous nimbus, dismisses His eleven apostles on their missionary errand; surrounded by a foliated border, within which is a Greek fret. (349.)

Second Leaf. The Last Supper. Christ, with a gemmed and cruciferous nimbus and a short beard, is seated to the left at a semicircular table, the rounded side towards the spectator. On the table are a chalice, two loaves marked with four short lines, forming a lozenge, a knife, &c., the twelve apostles are seated above and at the right side of the table, Judas in the foreground points with his finger towards his own forehead, and holds the bag with his other hand; surrounded by a foliated

border and a Greek fret. The execution of these two pieces is quite barbarous, the faces like those of Hindoos.

Two other pieces by the same artist are figured by Auf'm Werth.

(350.)

'73. III.

PLAQUE (part of Book Cover?). German. 11th or 12th century. Original in a private collection at Cologne. Cast obtained from Herr Leers, Cologne. H. 7 in., W. $5\frac{1}{2}$ in.

Two compartments. 1. Christ with much energetic action casting out them that sold and bought doves, cattle, &c., in the Temple, His right hand raised and holding a scourge. The Temple is represented as an open building, the roof resting on four columns. 2. Christ, with six apostles, curing the blind man. The figures of the Saviour and St. Peter, who stands next Him, are very dignified. The nimbus of the former is simple.

(351.)

'73. II 2.

PLAQUE. Birth of Christ. Rhenish. 11th or 12th century. Original in the Public Museum, Cologne. H. $6\frac{1}{4}$ in., W. $4\frac{3}{4}$ in.

The Birth of Christ, within a circular enclosure surrounded by a wall with battlements and watch-towers at equal distances apart. The Virgin lies upon a bed laid upon the ground, with the head raised against the wall to the left. Above her the Infant lies in a manger in swaddling clothes, with a cruciferous nimbus, the heads of the ox and ass appearing through two openings in the hind part of the rack of the manger; Joseph is seated at the foot of the bed resting his head on his hand. In the clouds two angels, and a star over the manger.

In the lower part are three shepherds with their sheep gazing upwards at an angel who appears behind Joseph to the right, carved in high relief, in some parts being quite undercut; the design is excellent, and the folds of the drapery marked with rows of punctures in the deep parts.

This and the two following pieces, Nos. 353 and 354, are by the same artist as the three larger plaques, Nos. 317, 355, and 356. (352.)



'73. 113.

PLAQUE. The Women at the Sepulchre. German. 11th or 12th century. Original in the Public Museum, Cologne. H. 6 in., W. $4\frac{3}{4}$ in.

This fine plaque is a companion of the preceding and following pieces.

The three Maries at the Sepulchre. The angel, with upraised wings, is seated on the edge of the tomb, with a circular nimbus gemmed round its edge, holding a sceptre in his left hand over his shoulder, and pointing with his right hand to the napkin which hangs over the edge of the tomb, which is of an oblong form, plain, with an oblong partially removed slab for a covering. It stands at the entrance of a small temple, under a trefoil rounded arch, above which is a triangular pediment, with round three-headed windows. The three Maries stand to the left; they have no nimbi; each holds an incense pot and a censer; they wear close-fitting caps beneath their veils, which form a kind of tippet over the shoulders. Over their heads, in the clouds, is a head with an eight-rayed nimbus (probably intended for the rising sun). Under the feet of the angel lie the two guards asleep in ring armour, holding spears and resting on their circular shields. The figures are in very high relief, thin in outline, drapery in simple long folds, which are marked with rows of punctures in their deepest parts. (353.)

'73. 114.

PLAQUE. The Crucifixion. German. 11th or 12th century. Original in the Public Museum, Cologne. H. $6\frac{1}{4}$ in., W. $4\frac{3}{4}$ in.

Companion of the two preceding pieces.

The Crucifixion. The figure of the Saviour, four and a half inches high, nearly upright and very thin, with a cruciferous nimbus, destitute of beard, draped from the loins to the knees, feet apart resting upon a scabellum; over the head of Christ the hand of God, with the first and second fingers extended downwards; over the arms of the cross busts, one with a radiating nimbus and one with a plain one (for the sun and moon) weeping. On either side of Christ stand small figures of the sponge and spear bearers, the former holding a pot of vinegar in his left hand; at the sides, of an intermediate size, stand the Virgin and St. John with circular nimbi, the former with her open hand raised to her face. Very deeply sculptured, the head of Christ standing nearly three-quarters of an inch from the flat ground of the piece. (354.)

'73. 115.

PLAQUE of Walrus Tooth. The Birth of Christ. Rhenish. 11th century. Original in the South Kensington Museum, No. 144. '66. (Maskell Cat., p. 62.) H. $8\frac{1}{4}$ in., W. $7\frac{1}{2}$ in.

This piece is a companion of the pieces Nos. 317 *ante*, and 356, next described.

The Birth of Christ represented within an enclosure entirely surrounded by walls with eight towers, the manger in the centre, behind which is a rack with the heads of the ass and ox, above which is the star; Joseph is seated to the right; an angel addresses him from over the wall to the left; at the bottom and on the right side of the piece are the angels appearing to the shepherds with their flocks; enclosed within a broad foliated border. The folds of the dresses are marked with rows of punctures. (355.)

'73. 116.

PLAQUE of Walrus Tooth. The Offering of the Magi. Rhenish. 11th century. Original in the South Kensington Museum, No. 145. '66. (Maskell Cat., p. 63, with photograph annexed.) H. $8\frac{1}{4}$ in., W. $7\frac{3}{4}$ in.

Companion of the pieces Nos. 317 and 355.

The offering of the three kings represented under an arcade of three flattened rounded arches resting upon plain columns with slightly foliated capitals. Over the Virgin is a dome with two turrets; the star appears above the front of the central group. Below are the battlements of a wall; the whole surrounded by a rich broad foliated border.

(356.)

'73. 117.

PLAQUE. German. 11th or 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. p. 137.) H. $5\frac{1}{4}$ in., W. $3\frac{3}{4}$ in.

The Annunciation. The archangel standing to the left with expanded wings, holds a sceptre with his left hand over his right shoulder, and raises his right hand towards the Virgin, who stands up-

right, apparently in great surprise; to the right, beneath a round ornamented arch resting upon two columns with slightly decorated capitals, by her side stands a small desk resting on a slender column, on which is a book, and behind her a female attendant; the Holy Dove is not visible.

The folds of the drapery are punctured as is usual in this style of work. (357.)

'55. 77.

DEELY-SUNK Plaque. Figure of an Archbishop. 11th or 12th century. German? Original in the British Museum. H. $4\frac{1}{2}$ in., W. 2 in.

A figure of an archbishop very deeply carved with a plain circular nimbus, his head tonsured, he wears the pallium marked with small crosses, and holds a book with his covered left hand, his right hand resting on the top of what appears to be a tau-shaped pastoral staff; he stands beneath a plain round arch resting on tall plain lateral columns with foliated capitals; two stooping figures below kiss the decorated shoes of the archbishop. (358.)

'58. 93.

PLAQUE of a Book Cover. Christ with the Evangelistic Symbols. German. 11th or 12th century. Original in the Royal Museum, Darmstadt. H. $8\frac{1}{4}$ in., W. $4\frac{3}{4}$ in.

In the centre Christ, young and beardless, seated within a double aureola, His right hand elevated, His left holding an open book resting on His knee; the remainder of the field is divided by cross-bars (on which are inscribed LVX, REX, PAX, LEX), into four compartments, each containing one of the Evangelists, with his corresponding emblem; the first at top, St. John dipping his pen into an ink-pot at the top of a small column and holding a large square label inscribed "IN PRINCIPI"(o); below his feet is his eagle. In the other top compartment is St. Luke writing his Gospel inscribed "FVIT IN DI(ebus)," holding his ink-horn in his left hand. Under his feet is his emblem, the winged bull. At the bottom, in the left compartment, is St. Matthew writing "LIBER G(enerationis)," with his emblematic angel above

his head; and in the right compartment is St. Mark dipping his pen (evidently not a style) into his ink-pot fixed at the side of his writing desk, on which lies the open book inscribed "VOX CLA(mantis)," with his winged lion above his head. The evangelists are not nimbed but their symbols are, and each of the latter holds an open book before it. The letters C and G in the inscriptions are of the square form. Rude work. (359.)

'55. 32.

SQUARE Plaque, part of a Casket? German. 11th or 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 40.) 4 in. square.

Two figures of saints with circular nimbi standing between thick round columns with ornamental capitals, the curtains looped up round the column in the antique manner. Each saint holds a book in his left hand. Above the head of one, in a small semicircular space, is represented a seated figure of Justice holding a club and a balance symbolical of the zodiacal sign Libra, whilst a scorpion occupies a similar position over the other saint. Probably the ten remaining signs of the zodiac in connexion with the remaining apostles were similarly treated in lost panels which may have formed part of a casket. (360.)

'73. 118.

PLAQUE. German. 10th-12th century. Original affixed to an Evangelarium in the Public Library, Hamburg. H. 5 in., W. $4\frac{1}{2}$ in.

An angel or Victory with extended wings, with much energetic action, is thrusting a spear into the breast of a figure kneeling on the left side of the piece, and holding a short sword in his right hand, the hair of whose head is seized by the angel. In the background stands a figure with his back to the spectator clad in a garment of fur. Interpreted as Victory killing a Wendish foldier.

Figured, *Zeitschr. f. Christl. Archäol. u. Kunst*, ii. tab. iv.; and Westwood in *Journ. Archæol. Instit.*, vol. xvi. p. 133. (361.)



'73. 119.

TABLET. St. Paul. German. 11th or 12th century.
Original ——— ? H. $8\frac{1}{4}$ in., W. 4 in.

Under a rounded arch, supported by octagonal side columns with slightly ornamented capitals, stands a fine figure of St. Paul, old, bald, with beard and moustache, with very strongly marked features, and a circular nimbus. He wears a chasuble, and holds in both hands a scroll on which is inscribed *GRATIA DĪ SVM ID QVOD SŪ*. (By the grace of God I am what I am.—1 Cor. xv. 10.) The drapery is well arranged, and the whole is surrounded with a plain border banded with ribbons. (362.)

'54. 66.

TABLET. An Apostle. German. 11th or 12th century.
Original in the Museum of the Louvre, Paris. H. 7 in., W. 4 in.

Within a deeply sunk panel with a broad foliated border is a standing figure of an aged apostle, in the act of preaching with his open right hand raised, and his left holding a long scroll; he has a short beard, a round plain nimbus, his feet clad with sandals, standing on a slab with a Greek fret along the edge. In the upper right hand angle is a bird, either intended for a dove, as emblem of the Holy Ghost in the act of inspiration, or an eagle, in which case the figure would be intended for the aged St. John. The figure is well posed, and the general design good but rather flat. (363.)

'73. 120.

PLAQUE, with rude figures of animals. German? 11th or 12th century. Original ——— ? H. $5\frac{5}{8}$ in., W. $3\frac{1}{8}$ in.

Eight small square compartments separated from each other, and surrounded on the outer margins by borders formed of continuous inter-twisted ropework, each compartment containing some monstrous animal

of very rude design and very shallow execution. At the top are portions of two other compartments, with the legs of two similar beasts, showing that the plaque has been partially cut away. (364.)

'58. 97.

PLAQUE. The Crucifixion, within a deeply-sunk panel. German. 11th or 12th century. Original in the Royal Museum, Darmstadt. H. $5\frac{3}{4}$ in., W. $3\frac{3}{4}$ in.

The Crucifixion, excellently treated. In the centre the Saviour on the cross, with a beautifully tessellated cruciferous nimbus, the body nearly upright, draped round the loins. The feet apart resting on a scabellum, beneath which is a chalice, towards which a dragon is climbing, and at the foot of the cross an open grave from which a person¹ is rising. An uninscribed titulus at the top of the cross. On either side of the cross stand the Virgin and St. John, with hands crossed on their breasts in mournful attitudes, and behind them two female figures one (Ecclesia) holding up a chalice towards Christ, whilst the other (Synagoga?) holds up a banner. In the four angles are represented very skilfully the four evangelical winged symbols, the complete figures of the lion and ox are especially clever. In the upper angles of the cross are two diminutive weeping busts, one with flamboyant glory (Sol), the other crowned with a crescent (Luna). The whole surrounded by a foliated border.

Figured, Becker und Hefner, *Kunstwerke des Mittelalters*, vol. i. pl. 47; Piper, *Evangelischer Kalender für 1861*. (365.)

'73. 121.

NINE Small Plaques affixed to a Book Cover. German. 11th or 12th century. Original in the Royal Museum, Darmstadt. Sizes various; the centre piece, H. $4\frac{1}{2}$ in., W. $2\frac{1}{2}$ in.

In the centre Christ seated on a rainbow within an oval aureola with a gemmed and cruciferous nimbus, holding a book and a cross in

¹ This figure represents Adam, according to the tradition that the cross was planted on the spot where the father of mankind was buried.



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His left hand, His right hand raised in benediction, feet naked. On either side plaques with the Virgin with uplifted hands, and St. John with the right hand raised and the left hand holding a palm-branch. At the four angles, on small plaques, are the four winged evangelical symbols holding long scrolls, and at the top is a dove descending with outstretched wings, and below a semicircular plaque with the bust of a fainted priest with a circular nimbus holding a chalice in his left hand and a cross in his right. (366.)

'73. 122.

PANEL of a Book Cover. German. The Crucifixion. 11th or 12th century. Original affixed to the Gospel Book of the Church of St. Maria in Lyfkirchen, near Cologne. H. 7 in., W. $5\frac{2}{3}$ in.

The Crucifixion. The body of Christ slightly bent, and the head inclining to the right shoulder. No nimbus, beard short, body draped round the loins. No titulus to the cross, feet resting separately on a boss; a serpent is twining round the foot of the cross; the end of each arm of the cross is held by a female figure without wings or nimbus. Over the arms of the cross are two circular discs with the weeping busts of Sol and Luna. On either side of the cross stand the small figures of the spear and sponge bearers, and behind them stand the Virgin and St. John, with their hands crossed on their breasts. In the four angles are the winged symbols of the evangelists, holding books.

Figured, Bock, d. Heilige Köln, pl. 35. (367.)

'73. 123.

PLAQUE. Christ victorious. French? 11th or 12th century. Original in the South Kensington Museum, No. 260. '67. (Mackell Cat., p. 104.) H. $4\frac{7}{8}$ in., W. $2\frac{3}{4}$ in.

Carved in very low relief. The Saviour enveloped in an oval vesica piscis pointed at each end, and armed with a long spear, is treading on a lion and a dragon, two other smaller animals are also beneath His feet. Surrounded by a scroll-like border with foliage. (368.)

'73. 124.

PLAQUE. The Annunciation and Nativity. French? 12th century. Original in the South Kensington Museum, No. 267. '67. (Maskell Cat., p. 108.)

Divided into two compartments. Above, the Annunciation, the Virgin seated on a throne with a plain circular nimbus, and the angel carrying a long wand, with a large concave nimbus behind his head. Below, the Nativity, Joseph seated at the foot of the Virgin's couch; above is the cradle, and below the couch a stool on which are placed the Virgin's shoes. The town of Bethlehem is conventionally represented by a small inclosure surrounded by a series of low towers. (369.)

'58. 105.

PLAQUE. The Crucifixion. German? 12th century. Original in the Royal Museum, Darmstadt. H. 7 in., W. $4\frac{1}{3}$ in.

The Crucifixion. The Saviour beardless, with flowing hair, and a cruciferous nimbus, is represented dead upon the cross, His head fallen on His right shoulder, the knees bent, the feet apart resting on a scabellum. Above the head of Christ, the hand of God descending from above in the act of benediction, in the Roman manner. At the foot of the cross a dragon rampant; above the arms of the cross two raised circles (with pearly edges, as are also the edges of the cross), one enclosing the bust of a male figure holding two flaming torches emblematic of the Sun, the other a female bust holding two crescents in her upraised hands. At either side of the cross stand the Virgin and St. John weeping, the latter holding a book in his left hand. At top and bottom is a border ornamented with branches and foliage, and at the sides are delicately executed interlaced ribbon patterns.

The finishing of the work is delicate, the outer garment of each figure being bordered with rows of small pearls, but the drawing of the figures is weak. (370.)

'58. 123.

PLAQUE. The Crucifixion. German? 12th century. Original in the British Museum. H. 6 in., W. 3 in.

The Crucifixion. The Saviour bearded, with long flowing hair and a cruciferous nimbus, has the legs much bent to the right, and the head fallen on the right shoulder. He is draped round the loins. The crofs is curiously ornamented in alternate patterns. The feet are apart resting on a scabellum. No titulus. Allegorical bufts of weeping figures emblematic of Sol and Luna are on the arms of the crofs, on either fide of which stand the Virgin and St. John. An arabesque border of foliage and branches, in which small human figures are introduced at the top and bottom of the plaque. (371.)

'55. 33.

PLAQUE. The Twelve Apostles. German. 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 39.) H. $7\frac{1}{2}$ in., W. 5 in.

The twelve Apostles represented standing singly in two rows. In the upper row SS. Peter and Paul, with full front facing the spectator, the others with the heads turned to the right or left. St. Peter alone has short straight hair and is tonsured, and bears the uplifted keys in his left hand, the rest bearing books or scrolls. Their names are thus inscribed; top row IOHĀN, ANDR, PETRVS, PAVL, IACOB^o, PHILIP^o; bottom row IACOB^o, THOM^o, BARTH^o, TAĥ, SIMON, MATHI; the letters being capitals often conjoined together. The general treatment is spiritless, but the execution sharp. (372.)

'73. 125.

MATRIX of Seal of Walrus Tooth. Scandinavian. 12th century. Original in the Royal Museum, Copenhagen. Circular, $2\frac{1}{2}$ in. in diameter.

Round the sloping border is inscribed SIGIL S TRINITATIS DOM^o *, of the cathedral of Roskilde, near Copenhagen. The buft of a tonsured priest, holding a book and a palm branch, appears in front of a Romanesque church, with two tall side towers and a central gable surmounted with a crofs. At the sides are inscribed LVCI^o PAPA.

Figured, Worfaae, Afbildn, fig. 415.

(373.)

'54. 64.

OBLONG Plaque. The Crucifixion, in very high relief. German. 12th century. Original in the collection of the Rev. Walter Sneyd. H. $2\frac{1}{2}$ in., W. $5\frac{1}{4}$ in.

The Crucifixion, almost in complete relief, in some places quite undercut. The body of Christ is bent to the left, but unfortunately the head is broken off; the nimbus is plain; the legs are straight, the feet apart resting on a scabellum, a short drapery round the loins. To the left Longinus with the spear, about to pierce the side of Christ. To the right the sponge bearer stands with the pot of vinegar in his left hand and the reed and sponge in his right. To the right and left of these figures stand the two meagre figures of the Virgin and St. John weeping.

Apparently by the same artist as Mr. Sneyd's piece, described among the caskets. (No. '54. 63.) (374.)

'65. 116.

PANEL, deeply-sunk. The Saviour seated in Glory. German. 12th century. Original in the Royal Museum, Darmstadt. H. $3\frac{1}{4}$ in., W. $2\frac{3}{4}$ in.

The Saviour, middle-aged, with a short beard and a cruciferous nimbus, seated on a throne with upright ends, terminating in eagle's heads; His left hand open and elevated, His right hand raised in the act of benediction. In the angles to the right the winged lion and eagle, amongst very curly clouds. The left side with similar figures of the angel and bull broken off. All that remains of the inscription on the raised margin, which extended all round the piece, are the words **ROGO QVI (or E) CERNANTE BERHARDO.** (375.)

'73. 126.

PLAQUE. The descent of the Holy Ghost. German. 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 138.) H. $5\frac{1}{2}$ in., W. $3\frac{1}{2}$ in.

The descent of the Holy Ghost, treated in a remarkable manner. The twelve apostles are seated in quite upright rows, the three in each

row to the left turning towards the right, and the other fix on the right side in the opposite direction. Above are two octagonal domes, between which at the top of a pinnacle is seen a small figure of the Holy Dove descending. At the top of the apostles arises a small flame of fire. The drawing is heavy and the drapery is tooled in the remarkable manner of the period in Rhenish Germany, the deeper folds of the dresses being marked with rows of small punctures. In the Berlin Catalogue the piece is ascribed to the sixth century ! (376.)

'73. 127.

PLAQUE. The Four Doctors of the Church. German. 12th century. Original in the Royal Library, Berlin, No. 4, affixed to a Sacramentarium of St. Gregory. H. 7 in., W. $3\frac{3}{4}$ in.

This piece is divided by cross bars into four oblong compartments, in which the four Doctors of the Church are seated writing; the two upper, at the dictation of the Holy Dove or the Holy Hand, emerging from the clouds; and the two lower prompted by an angel hovering in the clouds above them. Each has a plain nimbus, and wears the pallium over a chafuble; the first three are writing in a book, placed on a slender writing-slab, the fourth on a long scroll. The first holds his ink-horn in his left hand. The whole is surrounded by a foliated border. The proportions of the figures are short and heavy, but the execution good and sharp. (377.)

'68. 3, 3a.

POMMEL of a Sword or top of a Staff. Scandinavian? 12th century. Original in the Royal Museum, Copenhagen. H. $2\frac{1}{4}$ in., W. $4\frac{3}{4}$ in.

A block of ivory slightly curved with sloping ends, both surfaces elegantly carved with an arabesque of branches and leaves, amongst which various animals are represented, much in the style of the carved woodwork in some of the early Scandinavian churches. (378.)

'73. 128.

PLAQUE. An Archbishop. German. 12th century. Original in the Royal Museum, Munich. H. $5\frac{1}{8}$ in., W. $2\frac{1}{2}$ in.

In the middle is a tall figure of an ecclesiastic in full robes with a chafuble hanging down in front to the knees; across his chest is an unusual ornament, like a modification of the pallium, with two short ends hanging from two morfes. His head is bare and tonsured; his raised left hand is covered by the chafuble, but his right hand is extended, pointing to a book held by one of the two priests, standing at his side. His feet, with decorated shoes, rest upon a piece of ornamental drapery, held by two priests, at the lower angles of the piece, one seated, the other with bent knee, holding the bishop's long pastoral staff. In the two upper angles are seen the eagle and bull, nimbed within a space from which radiate flames.

The execution of this piece is very neat although in but moderately deep relief. (379.)

'73. 129.

PLAQUE. The Birth of Christ. German. 12th century. Original in the Royal Museum, Darmstadt. H. $3\frac{1}{2}$ in., W. $2\frac{3}{4}$ in.

The Birth of Christ, in two compartments. In the upper the Virgin lying on a couch resting on an arcade of small arches, with her head resting on a circular nimbus, and propped up on a pillow, extending her right hand upwards towards the Infant, lying on a manger, above which appear, in complete relief, the heads of the ox and ass. In the right upper angle an angel appears in the clouds, and a rosette-like star is at the back of the head of the Virgin. In the lower compartment two shepherds stand gazing at an angel descending from above; their lambs gambolling about beneath the feet of Joseph, who sits asleep in the right upper angle of the compartment. (380.)

'65. 115.

FOUR Small Square Plaques used for the angles of a Book Cover. German. 12th century. Originals in the Royal Museum, Darmstadt. United, H. $1\frac{2}{3}$ in., L. $6\frac{1}{2}$ in.

Four small square plaques, probably used as the four angles of a book-cover, containing the symbols of the four Evangelists, winged, and executed with much boldness, each holding a long scroll inscribed with the first few letters of the Evangelists' names. Except the angel of St. Matthew, of which only the bust is seen, the other animals are represented entire, each with a nimbus round the head. (381.)

'73. 130.

FOUR Plaques for fixing at the angles of an Evangelarium or Shrine. German. 12th century? Originals in the Treasury of the Cathedral of Treves. Each, H. $1\frac{3}{4}$ in., W. $1\frac{1}{2}$ in.

Busts of the four Evangelical symbols, winged and with nimbi, those of the angel and eagle marked with radiating lines; each holds a broad transverse scroll. Very rudely but deeply carved.

In the centre of this book-cover is an enamelled plaque of the Crucifixion, the three Maries at the sepulchre and the *Noli me tangere*. At the top is an ivory carving of the bust of a female saint, and at the bottom is that of a fainting bishop holding his pastoral staff; each also holding a broad transverse scroll. On the left side, in the middle, is an ivory carving, evidently representing Ecclesia, with a shield and pennon (but described by Auf'm Werth, part iii. p. 86, as a male figure), looking towards the Crucifixion, whilst on the right side is a female with her back turned towards the Crucifixion, but with the head looking back towards it. She holds a sword over her shoulder, and is evidently intended for the Synagoga.

Figured, Auf'm Werth, *Kunst Denkm. Rheinl.*, pl. 57, f. 5. (382.)

'73. 131.

BLOCK of Ivory. The Harrowing of Hell. Scandinavian or North German. 12th century. Original in the Royal Museum, Copenhagen. H. $3\frac{3}{4}$ in., W. $2\frac{2}{3}$ in., and 1 in. thick.

The Harrowing of Hell. To the left a tall figure of Christ with a cruciferous nimbus, holding in His right hand a long spear, which He has thrust into the hideous mouth of a monster, between the teeth of

which is seen a demon with the wrists tied together; with the left hand Christ draws to him several naked figures representing souls redeemed from the evil one, through the doorway of a castellated building, in the upper part of another turret of which are seen demons thrusting down several other victims. Beneath, among the flames, is seen the monstrous head of a lion with horns. (383.)

'73. 132.

BLOCK of Ivory. Christ rising from the Tomb. North German? 12th century. Original in the Royal Museum, Copenhagen. H. $3\frac{3}{4}$ in., W. $2\frac{3}{4}$ in.

This very deeply carved piece is a companion of the last described, No. 383.

Christ stepping out of the Tomb, bearing in His left hand a long rod with a cross at the top and a long triple-tongued banner, His right arm extended; beneath the tomb three guards in chain armour armed with swords, asleep upon their kite-shaped shields. (384.)

'73. 133.

PLAQUE. The Crucifixion. German? 12th or 13th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. H. $4\frac{3}{4}$ in., W. $3\frac{1}{4}$ in.

The Crucifixion. Christ perfectly upright, the head slightly bearded, with a gemmed cruciferous nimbus, slightly inclined towards the right shoulder, draped round the loins, the feet apart resting upon the scabellum. On either side the Virgin and St. John, each with a gemmed nimbus, the latter holding a book with his left hand; above the arms of the cross two small angels; at the sides two very slender columns with ornamented bases and capitals, the arch at top injured. Delicate workmanship. (385.)

'73. 134.

LARGE Plaque of Walrus Bone. Christ in Glory. Scandinavian. 13th century. Original in the Royal Museum, Copenhagen. H. 9 in., W. 8 in.

The Saviour of the juvenile type, young and beardless, with a cruciferous nimbus, seated on a rainbow; within a large oval vesica piscis pointed at top and bottom, the outline of which, nearly an inch broad, is ornamented with a branching arabesque with foliage. The right hand of the Saviour is raised in the act of benediction, with the first and second fingers extended, and the left hand holds an open book. In the angles on the outside of the border of the vesica are rudely sculptured delineations of the four winged and nimbed evangelical symbols, namely, the angel with a label inscribed MATHEU^o, the lion with the label incorrectly inscribed LVCA^o, the bull MARCV^o, and the eagle IOHANN. (386.)

'73. 135.

FOUR Small Plaques. The four Evangelists. French? 12th century. Originals in the South Kensington Museum, No. 248. '67. (Mackell Cat., p. 97.) Each, H. $1\frac{1}{8}$ in., W. 1 in.

Probably fixed originally at the corners of the front of a gospel book. Each little plaque contains an admirably designed figure of one of the four evangelists writing, mending his pen or dipping it into his ink-pot. (387.)

'55. 76.

DEVOTIONAL Plaque in two compartments. The Deposition from the Cross and Lying before the Sepulchre. German. 12th or 13th century. Original in the collection of Rhode Hawkins, Esq. H. $6\frac{1}{4}$ in., W. 4 in.

Two compartments, the figures very deeply carved, being in many parts in complete relief. Above, the descent from the cross. The emaciated body of the Saviour is still nearly erect with the head fallen on the right shoulder, short beard, long flowing hair, drapery round the loins, feet apart on a scabellum. Joseph of Arimathea standing on a stool raises his hands towards the right arm of Christ, whilst an attendant mounted on a small double ladder draws the nail out of the left hand with a pair of pincers. Another attendant kneels down to extract the nail from one foot. The Virgin, St. John, and another figure

stand at the sides of the cross. Two small heads at the sides of the plain titulus represent the Sun and Moon, and two angels with sorrowful countenances occupy the upper angles.

Below, the dead body of Christ lying in the foreground, at the mouth of an open cave cut in the rock, with several of the disciples on their knees prostrate around Him and three females standing behind. Above, four angels in attitudes expressive of great grief are seen resting on a semicircular raised space representing Heaven. The workmanship of this piece is quite extraordinary, and the design in several parts is eminently Byzantine. The two compartments are separated by a plain cross bar, and the margins are plain and raised, forming panels one third of an inch deep. (388.)

'73. 136.

PLAQUE. Top of a Moorish Casket. 11th century? Original in the South Kensington Museum, No. 1057. '55. (Mackell Cat., p. 2.) L. 5 in., W. 3 in.

Central and four narrow marginal compartments filled with sharply cut scrolls and foliage. (389.)

'73. 137.

STATUETTE. Figure of Christ. German? 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., i. b. 2.) H. $5\frac{1}{8}$ in.

The figure of Christ, portion of a Crucifixion (the arms broken off), short beard, long flowing hair, head crowned with a gemmed circlet, draped from the loins to the knees. The body is nearly straight and the feet, although the toes are broken off, appear to have been separately nailed. (390.)



SECTION VI.—GOTHIC IVORIES (13TH-16TH CENTURIES).

'58. 231.



CENTRE of a small Diptych. English. 13th century. Original in the Collection of Rev. T. Hugo. H. 3 in., W. $1\frac{3}{4}$ in.

This is a very remarkable little piece, being so deeply carved that the figures are almost in complete relief. There are two compartments each with a wide plain arch, the lower one so slightly trefoiled as to appear almost circular-headed. Above is the Crucifixion, with St. John and the Virgin standing on either side of the cross; in the lower, the Virgin crowned and seated, holding the Infant Jesus on her knee, His right hand is raised in benediction and His left hand holds an apple, the flat background coloured blue and the arches red. At the sides of the arches are small deeply-sunk trefoils.

Found in Haydon Square, in the Minorities, London, September 1853. Journ. Arch. Inst., xii. p. 88. (391.)

'73. 138.

CENTRE of a Triptych. Italian? Beginning of 14th century. Original in the South Kensington Museum, No. 243. '67. (Mackell Cat., p. 94.) H. 4 in., W. $2\frac{1}{2}$ in.

A very curious little piece, in the style of Mr. Hugo's small leaf of a diptych, described above as English, with the figures carved in very high relief, sometimes even undercut. In the lower portion is the Adoration of the Kings and the Nativity, the heads of the ox and

als seen above the cradle. Above is the Crucifixion, the Saviour already affixed to the upright cross is having His hands nailed to its arms by two men on ladders. A female at the feet of Christ receives the blood in a chalice.

Above this is a low trefoiled arch, in the spandrils of which are angels swinging censers. In the pediment above the arch is Christ seated with angels summoning the dead from their graves. (392.)

'73. 139.

TABLET in three compartments. English. 13th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. H. 5 in., W. $2\frac{2}{3}$ in.

Evidently the central part of a small triptych. In three compartments, the upper one forming a trefoiled panel, beneath which Christ, as the Eternal Judge, is seated, showing His wounded hands and side between two kneeling angels, who bear the instruments of the Passion. In the centre compartment the Crucifixion, the figures in complete relief; at the sides of the cross stand the Virgin and St. John and in two lateral divisions two standing figures, evidently intended for the owners of the object, with hands raised in prayer. Below, the Virgin crowned, seated, holding the Holy Child in her left arm and an apple in her right hand. At the sides, under trefoiled niches, stand SS. Peter, holding an enormous key, and Paul holding a sword. An admirable piece of work, deeply undercut. (393.)

'58. 38.

LEAF of a small Diptych. French? Late 13th century. Original in the British Museum (Mackell Collection). H. 2 in., W. $1\frac{3}{4}$ in.

The Harrowing of Hell, within a quatrefoil compartment, with projecting angles at the junction of the four leaves. The Saviour, a tall figure without nimbus, holding a long slender cross in His right hand, draws a naked male and female out of the flames of hell, the open, toothed mouth of which appears above their heads, whilst a demon turns his face from the Saviour. (394.)

'54. 73. 74.

TWO Leaves of a Diptych. French. End of 13th century. Originals in the Museum of the Louvre. Each leaf, H. 6 in., W. $3\frac{1}{2}$ in.

First leaf. Two compartments, separated by a band bearing a row of roses.

Below, Christ (without a nimbus) bound by the hands to a central pillar. Two figures are vigorously scourging Him with cat-o'-nine-tails. Above, the deposition from the cross; the body, having the arms loosened from the cross, is supported by Joseph of Arimathea, the Virgin embracing His right arm; an attendant, with a pair of pliers, draws out the fingle nail with which His feet were fastened. St. John and an aged Jew stand on the right side looking on. (395.)

Second leaf. Two compartments, divided in the same manner as No. 395, but the figures are shorter and less vigorous than in that leaf.

Below, the Treachery of Judas. Christ, standing in the middle, is saluted by Judas; an attendant raises a club behind His head to smite Him, whilst another, bearing a lanthorn aloft, seizes His left hand; with His right hand He touches and cures the ear of the high priest's servant; St. Peter to the right standing and sheathing the sword with which he had cut it off.

Above, the Crucifixion. The head of the Saviour without a nimbus, the body and legs naturally bent, the feet cross, the Virgin and two female attendants in a well-expressed agony of grief, stand to the left of the cross, and St. John and an aged male figure to the right. (396.)

Very excellent design and workmanship.

'58. 197.

LEAF of a small Diptych. Offering of the Magi. Italian. 13th century. Original in the Collection of the Rev. Walter Sneyd. H. $3\frac{3}{4}$ in., W. $2\frac{1}{4}$ in.

The right-hand leaf of a diptych, with the offering of the three kings, two of whom are here represented, one kneeling and holding his crown, and tendering his gift with his raised right hand; the other crowned and standing behind, extends his right hand, pointing evidently to the star; above, is a massive plain trefoiled arch. The drapery is well arranged in broad folds in the Italian manner. (397.)

'73. 140.

DIPTYCH. The Birth and Crucifixion of Christ. French. Early 14th century. Original ———? Each leaf, H. $4\frac{1}{4}$ in., W. 3 in.

1. The Birth of Christ. The Virgin lying on a couch in front, Joseph resting on his staff standing behind; to the right the Infant in swaddling clothes placed aloft in a trough-like manger supported on three carved legs, with the head of the ox and ass, and with drapery hanging in festoons above and at the sides.

2. The Crucifixion. Christ with the body emaciated, and much bent hanging on a slender plain cross without a nimbus, no titulus nor scabellum, but with the feet crossed, the body draped from the loins to the knees. Above the arms of the cross two angels, one holding a circular disc, the other a crescent, representing the sun and moon. At the sides of the cross the Virgin fainting with two attendants and St. John holding his gospel.

The figures are carved in very deep relief, and with very deep folds in the drapery. (398.)

'73. 141.

DEVOTIONAL Tablet. Birth of Christ. French? Early 14th century. Original ———? H. $3\frac{1}{2}$ in., W. 2 in.

The Birth of Christ, treated as in Nos. 429 and 430, except that the swaddled Infant lies on the top of a wickerwork crib in front of the recumbent Virgin, whose figure is disproportionately shortened, lying beneath a triple arched canopy surmounted with higher angulated pinnacles. Rude execution. (399.)

'73. 142.

SMALL Casket. Life of St. Catherine. Flemish. End of 13th century. Original in the Museum of Tournay. H. $3\frac{1}{4}$ in., W. $3\frac{1}{2}$ in., L. $4\frac{1}{4}$ in.

The cover, front and back of this little coffer are each divided into three and each end into two compartments, each of which is sur-

mounted with a canopy of three arches and tall pinnacles, making, in all, 13 divisions, in which are represented scenes in the legendary life of St. Catherine of Alexandria, terminating in her decapitation with angels holding her crowned head over her lifeless body in the tomb. The figures and groups are small but spirited, and the backgrounds are all tessellated with lozenge-shaped compartments, inclosing rosettes, a treatment which I have seen in no other mediæval ivory carving.

(400.)

'69. 61. ('73. 143.)

TRIPTYCH. North Italian. Bone work. 14th century. Original in the Treasury of the Cathedral of Monza. H. $12\frac{1}{4}$ in., W. when open, $9\frac{1}{3}$ in.

In the centre, composed of three pieces, the Virgin standing erect, holding the Infant on her left arm, and pointing to the Child with her right hand. On either side an aged male saint. On the wings St. Paul holding his sword and St. Peter a large key. All four saints hold books. Above the different figures is a tall architectural design of a temple, with the central tower divided into numerous stories, the centre and wings inclosed in a marqueterie frame.

(401.)

'69. 57. ('73. 144.)

DIPTYCH. Italian. 14th century. Original in the Treasury of the Cathedral of Monza. Each leaf, H. $3\frac{5}{8}$ in., W. $2\frac{1}{2}$ in.

First leaf. The Death of the Virgin. An angel stooping over the body of the Virgin lying on a draped couch, anoints her lips (a unique treatment), whilst the Saviour standing behind with her infant-like soul in His left arm, blesses the Virgin with His raised right hand; an aged disciple at the foot of the couch holds the holy water bucket and a small cross (also unique, as are also the two other disciples seated on the ground). Nine other disciples stand in the background.

Second leaf. The Coronation of the Virgin, who, with the crowned Saviour, is seated on a long seat, on the ends of which two angels stand swinging censers in the air. Above are three angels playing on different stringed instruments; each leaf surmounted by a Gothic three-foiled canopy and pinnacles.

(402.)

'58. 250, 251.

PORTIONS of a Statue of the Virgin and Child, which opens in the centre so as to form a Triptych. French. Early 14th century. Original in the Museum of the Louvre, Paris. Arundel Soc. Cat., xi. g. H. 15 in., W. $4\frac{1}{2}$ in. Each wing, W. $2\frac{1}{4}$ in.

This remarkable piece, when the wings are closed upon the central piece, represents the Blessed Virgin seated on a chair, with the infant Saviour on her knee, who holds a small ball in His left hand, His right hand raised. The two figures sit quite upright and are cut through the middle from top to bottom, each half forming one of the wings.

When opened the centre piece is occupied by a representation of the crucifixion. The head of Christ, with a cruciferous nimbus, is bent towards the Virgin standing at His right side, His feet are separately nailed without a scabellum, and there is no titulus. On the left side of Christ stands St. John in an attitude of grief; behind the Virgin stands a crowned female figure (Ecclesia) holding a cup towards the wound in the right side of Christ. Behind St. John stands a blindfolded female, representing the synagogue, holding a broken rod and pennon in her left hand, and another object like an oval box in her right hand. Two angels above the arms of the cross hold the sun (like a radiating star) and the crescent moon. At the top of the cross is a circle inclosing the Lamb of God holding a cross. Beneath, is the deposition of the body of Christ in a plain oblong tomb, Joseph of Arimathea putting spices into the wounded side of the body. Beneath is a lion standing over an open tomb (possibly representing the lion of the house of Judah, emblematic of Christ's victory over death).

In the small oval top of the piece occupied by the head of the Virgin is a representation of Christ seated in glory, holding an open book and with the right hand raised in benediction. Opposite to this figure, in the corresponding narrow part of the two wings are two angels, with wings and hands raised in adoration, and below in the broad part of the wings are: 1. Christ standing before Pontius Pilate. 2. Christ bearing the cross. 3. Christ bound to a pillar being scourged. 4. Christ stepping out of the tomb, two angels at the side worshipping him. 5. The three Maries at the tomb, on which is seated the angel (the two diminutive guards lying beneath the tomb). 6. The *noli me tangere*, Christ holding a scroll instead of the ordinary little cross.

At the foot of the three pieces are the four Evangelists writing their gospels, inspired by the heads only of their respective symbols. The

arrangement of these subjects is very elegant, the designs admirably conceived, and the execution in deep relief, and very bold. The back of the centre piece represents a chair divided into three compartments, in the two upper of which are three imitation windows with round tops.

(403, 404.)

The small detached base has in front the birth of Christ, under a plain round arch resting on lateral columns, and with slightly ornamented capitals; the Virgin lying at length on a couch in front, propped up with pillows, extends her left hand in a very natural manner to the Infant lying on the top of a manger near her, with the heads of the ass and ox, a lamp hanging from above. At one end, under a rounded arch, is seated Joseph, resting his head on his hand, and at the other end the salutation of the archangel Gabriel.

(405, 406.)

Figured. This "Vierge ouvrante," and all its details and groups, are represented by Didron in many plates, in the *Annales Archéologiques*, vol. xx. pp. 181 and 316; vol. xxii. p. 258; vol. xxv. p. 165; vol. xxvi. pp. 410, 412, 420; vol. xxvii. pp. 51 and 107. *Alph. Violet-le-Duc*, *Dict. Mobilier Franc.*, 1st part, pp. 131, 132.

'54. 72.

LARGE Diptych, each leaf in three compartments. French. Early 14th century. Original in the Collection of the Comte de l'Escalopier. Each leaf, H. $10\frac{1}{3}$ in., W. $4\frac{7}{8}$ in.

Each leaf in three compartments, separated by plain transverse bars, each ornamented with a row of roses. The history of the Passion is here represented across both tablets, commencing at the bottom, as usual, each compartment containing two scenes: 1. Judas bargaining with the high priest about to place the thirty pieces of silver which he is receiving in a bag. 2. The kiss of Judas; Christ's left-hand seized by one of the Jews, whilst in his right hand he holds the ear of the servant (who is prostrate); Peter sheathing the sword. 3. Christ before Pilate, who is represented arguing with Christ. 4. Christ seated with a cloth pulled over head and face by two guards, who raise their hands to beat Him; Pilate washing his hands. 5. The Flagellation. Christ bound by the hands to a pillar, two guards beating him with cat-o'-nine-tails; Judas hanging himself on a tree, his bowels gushing out. 6. Christ bearing the cross. 7. The Crucifixion. The body of the dead Christ much bent, the Virgin and St. John standing at the sides; above, the sun and moon half hidden. 8. The deposition

from the cross; Joseph supports the body and the Virgin the right arm, an attendant drawing the nail out of the feet. 9. The burial of Christ in an oblong tomb, Joseph placing spices in the wounded side of the Saviour. 10. The three Maries at the same shaped tomb, on the edge of which the angel is seated; the women wear whimples and long veils, and bear spice boxes; two guards, armed cap-à-pié, asleep on the foreground. 11. The *Noli me tangere*. Christ holding a long cross. 12. The Harrowing of Hades. Christ standing at Hell's mouth in the shape of a gigantic dragon's mouth, out of which the Saviour is drawing two persons by the hand; a discomfited demon in a rage is looking on from above.

Christ throughout is here represented without a nimbus. The design is spirited and the execution good, with the draperies arranged in large simple folds.

Figured, Didron, *Annales Archéol.*, vol. xxv. p. 297. (407.)

'54. 75. '73. 145.

TWO Leaves of a Diptych. French. Early 14th century. Originals in the Cabinet des Antiques, Bibl. Nat., Paris. Each leaf, 11 in. by $4\frac{1}{2}$ in.

Each leaf divided into three compartments; the subjects continued across both pieces. At the bottom, on the right leaf, the Virgin, crowned and seated, designed without the slightest regard to the true proportion of the different members of the body, holding a flower in her right hand and the Holy Child on her knee. He is standing looking to the left, towards the kings seen in the other leaf. On either side stands an angel with a tall candlestick and taper. On the left leaf, the three kings crowned; the foremost, aged, kneeling and holding his crown in his hand, his right hand raised, holding his gift; the two other kings standing behind with their crowns on their heads, each holding a vase. An attendant, to the left, holds the heads of the three horses.

In the two centre compartments on the left leaf, the death of the Virgin. She is represented as of small size, and lying on a couch in the middle of the piece. Two male attendants, supporting the head and feet in a sheet with which she is enveloped. Behind the couch, the Saviour standing, with right hand elevated in benediction, holding the child-like soul of the Virgin on His left arm. Five other weeping attendants stand around, and five others (making altogether 12) approach in a row, sorrowfully, on the left-hand leaf.

In the upper compartment of the left leaf Christ is seated exhibiting the wound of His side and upraised hands to a male and female kneeling at the sides, for whom the diptych was doubtless made. Beneath the feet of Christ is a small semi-circular space, probably representing Hades (in the interior of the globe which forms His footstool), in which are seen three small human figures in different attitudes. In the top compartment of the right-hand leaf, Christ and the Virgin seated, the former with His right hand raised in benediction towards the latter, whose hands are raised together in prayer. An angel from above places a crown on His head, and on the other side an angel swings a censer aloft. The compartments are separated by transverse bars ornamented with rows of roses. Both design and workmanship are very poor.

(408, 409.)

'58. 35.

L EAF of a small Diptych. French? Early 14th century. Original in the British Museum, from the Hertz Collection. H. $4\frac{3}{4}$ in., W. $2\frac{3}{4}$ in.

The Virgin, standing under a trefoiled Gothic arch, crowned, holding a flower in her right hand and the Holy Child raised in her left; He holds a small globe in His left hand, and points down to the flower with His right. On either side an angel, coped, and holding a long taper. In deep relief. One of the most beautifully executed figures of the kind ever sculptured. The folds of the drapery and the pose of the figures are admirable.

The corresponding leaf, representing the Crucifixion, is also in the British Museum collection of ivories.

(410.)

'73. 146.

L EAF of a Diptych, in two compartments. Rhenish? Original in the Főjerváry Collection, Mayer Museum, Liverpool. H. $7\frac{1}{2}$ in., W. 4 in.

Two compartments, each beneath three trefoiled arches with foliated crockets and pinnacles. Below, Christ bearing the cross, followed by the two Maries, and preceded by an attendant carrying a hammer, and with a head covering like the wing of a bird. Above, the deposition

from the cross, the body supported by St. Joseph, the Virgin standing on the left holding the right arm of her son. St. John, in the attitude of grief, standing to the right. "Excellent workmanship in the broad, but severe, style of the school of the Lower Rhine; far superior to the angular folds in the drapery and the meagre rigidity in the treatment of the naked which characterises the South German School."—Pulfszky Cat., p. 49. (411.)

'73. 147, 148, 149, 150.

DIPTYCH, each Leaf divided into two halves, each half with two scenes. French. 14th century. Original in the Főjerváry Collection, Mayer Museum, Liverpool. Each leaf, H. $7\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

Eight scenes of the history of Jesus Christ, in two rows, beginning at the bottom of the left wing and running across the tablets. 1. The Annunciation, the Holy Dove descending on the head of the Virgin; a vase with a lily between her and the Archangel. 2. The Birth of Christ, who is laid unwaddled in a crib on the ground in front, with the ox and ass seated in front of it; behind, the Virgin extended on a bed, holding the Infant's hand, and resting her raised head on her other hand. Joseph standing, resting on a staff, to the right; a shepherd with his sheep above, listening to an angel above the head of the Virgin. 3. The Adoration of the Kings. Christ, standing on His mother's lap, receives the gift from the front kneeling king with His left hand, His right raised in the act of benediction; the two other kings standing behind, one with his hand pointing to the star which appears above the head of the Virgin. 4. Christ's entry into Jerusalem on an ass, the people strewing their garments in the way; Zaccheus, as a diminutive figure, perched in a tree; two heads, each as large as Zaccheus, appear above the turrets of the gateway. 5. The last Supper. St. John leaning on the breast of Christ, who gives the cup to Judas kneeling in front of the table. 6. The Kiss of Judas. To the right St. Peter sheathing the sword after cutting off the ear of the high priest's servant, kneeling before Christ, who heals the wound by laying His hand on it. 7. The Crucifixion. The body of the Saviour much bent; the feet nailed with a single nail. At the sides stand the Virgin and St. John; above their heads two weeping buxus, representing the sun and moon. 8. The Noli me tangere. Christ standing to the right with a tall cross in His hand, the Magdalene kneeling to the left, with a very conventional tree

in the middle. Each compartment is surmounted by two trefoiled arches with Gothic pinnacles and crockets. The workmanship is very good, the figures in deep relief, the drapery well arranged in deep folds, and the attitudes spirited. (412, 413.)

'54. 90.

L EAF of Diptych, in three compartments. French. Early 14th century. Original in the Museum of the Louvre, Paris. H. 7 in., W. $3\frac{3}{4}$ in.

Three compartments, separated by plain bars, each ornamented with a row of roses. Commencing at the bottom are : 1. Judas with the bag of money. 2. Christ betrayed by Judas, His right hand seized by a Jew, His left hand curing the ear of the high priest's servant, kneeling before Him, which St. Peter has cut off. St. Peter sheathing his sword ; another Jew holding a lanthorn to the right. 3. The flagellation of Christ, fastened by the wrists to a column. 4. Christ bearing the cross. 5. The embalment of the body of Christ by Joseph of Arimathea, and the deposition in the tomb. 6. The *Noli me tangere*, Christ holding a long slender cross. (414.)

'58. 219, 220, 221, 222.

FOUR Plaques, each in two compartments. French? 14th century. Originals in the Museum of the Hôtel Cluny, Paris. Each plaque, H. $6\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

Each plaque in two compartments, each of which is surmounted by a canopy formed of three trefoiled arches with foliated crockets.

1. In the upper compartment Daniel seated, naked, with hands elevated in prayer, with two lions sitting very quietly on either side of him. To the left, one of the three Children is seen in a fiery furnace, also with hands elevated in prayer. In the lower, the martyrdom of St. Denys. The bishop, with a low pointed mitre, his hands raised in prayer, is having his head chopped off with a hatchet, by a man standing behind him, with a head-dress like the wing of a bird ; to the right St. Denys, holding his mitred head in his hands, is supported by two angels. (415.)

2. In the upper compartment St. Peter looking over the wall in the middle of a large castle with towers and battlements, preaching to a number of people seated, intently listening to him. The energetic action of the preacher is well contrasted with the attentive positions of the hearers. Below, the martyrdom of St. Peter, clad in a long gown reaching to his ankles, upon a cross, with the head downwards, one attendant fastens his left arm with a rope to the cross, whilst another fastens his ankles to the cross with a rope. Thus agreeing with the early representations of his martyrdom, as in the Vatican MS. 5409 of the 10th century. (416.)

3. In the upper compartment the conversion of St. Paul. From clouds in the centre above, issue forth a number of rays extending to the body of St. Paul, in the act of falling from his horse (which is already fallen to the ground), with his leg and garment fluttering in the air. In the lower compartment St. Paul raising Eutychus to life (Acts xxv. 9). The saint stands on the left hand, whilst on the right is a mansion, from an upper window of which is seen the falling body of the youth, who by anachronism is also lying dead on the ground. (417.)

4. Above, a sainted bishop, with a moderately low mitre and holding his pastoral staff in his hand, is seated between St. Paul and St. John, the former of whom lays his hand on the bishop's shoulder. To the right, the bishop with an axe is destroying an image of the Devil armed with a spear. Below, a naked figure (St. Laurence?) fastened back upwards with ropes on a board, is beaten by two men with thongs. A king seated to the left holding a sword is directing the scourging. Both the king and bishop sit upon stools terminating at the sides in dog's heads. (418.)

The four last-described pieces form a set similarly ornamented with trefoiled canopies. The designs are bold, the execution very vigorous, and the draperies well arranged.

'58. 228.

LEAF of a small Diptych, in two compartments. French. 14th century. Original in the Douce (Meyrick) Collection. H. $3\frac{1}{2}$ in., W. 2 in.

Two compartments, each surmounted with a pointed trefoil arch. Above, the coronation of the Virgin, who is seated with the Saviour on a long seat, the ends of which are turned into small trees conventionally treated. The Virgin with hand extended in prayer bows her head

towards her son, who is placing a crown on it with His right hand. Below, the martyrdom of Thomas à Becket, by the three knights in front of an altar, at the side of which stands an attendant holding a cross over the head of the martyr. (419.)

'73. 151, 152.

TWO Leaves of a small Diptych. German Gothic. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 108, 109.) Each leaf, H. $3\frac{1}{2}$ in., W. $2\frac{1}{4}$ in.

1. St. George on horseback, slaying the dragon with his spear. The knight is in armour with a helmet covering his head and face, he carries a plain shield; in front stands the captive maiden, of a diminutive size. Surmounted by a nearly rounded trefoil arch, with rosettes in the upper angles. Poor workmanship. (420.)

2. The offering of the three kings. The infant Saviour stands on His mother's knee holding her with His left hand, whilst with His right He accepts the gift of one of the kings (who has no crown), kneeling before them. The two other kings crowned, stand in the background, one of them pointing upwards (to the star, which is not visible). Beneath, a nearly rounded trefoil arch, with the triquetra in each of the upper angles. The workmanship is weak, and the relief but slight. (421.)

'73. 153, 154.

TWO Leaves of a small Diptych. German. 14th century. Originals in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 110, 111.) Each leaf, H. $2\frac{3}{4}$ in., W. $1\frac{3}{4}$ in.

1. The Virgin standing beneath a trefoiled arch, holding the infant Saviour in her left arm, and the stem of a flower in her right hand. An angel on either side swinging a censer, beneath, a similar arch. Poor workmanship. (422.)

2. The Crucifixion. The legs of the Saviour much bent. St. John and the Virgin standing at the sides; beneath three trefoiled arches. (423.)

'73. 155, 156.

THE two outer faces of the two Leaves of a Diptych. Originals in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 112, 113.) Each leaf, H. $2\frac{3}{4}$ in., W. $1\frac{3}{4}$ in.

The outside of the two leaves of the diptych last described (Nos. 422, 423).

1. The Annunciation. The Archangel to the left with uplifted right hand, and the left holding a long scroll. The Virgin standing to the right, a vase with a tall lily in the middle. Beneath three trefoiled arches. (424.)

2. The Birth of Christ, with Joseph, the angel, and a shepherd, with a horn. The Infant lying on a draped couch, unwaddled, in front below the Virgin, the ox only lying at His feet. Very poor execution. (425.)

'73. 157.

LEAF of a small Diptych. French. 14th century. Original — ? H. $2\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

Death of the Virgin, in very high relief, beneath a canopy of three trefoiled arches. The Virgin is lying at full length on a couch, one of the attendant disciples holding a pillow supporting her head, the Saviour standing in the middle behind the couch, holding the infant-like soul of the Virgin in His arms; a number of disciples stand on either side. There is no angel above to receive the soul, as in the Byzantine manner. (426.)

'73. 158.

LEAF of a Diptych. The Crucifixion. French? 14th century. Original in the Főjérváry Collection, Mayer Museum, Liverpool. H. $5\frac{1}{4}$ in., W. $2\frac{3}{4}$ in.

The Crucifixion. The body of the Saviour much distorted, the head without a nimbus, St. John and the Virgin weeping at the sides

of the cross. The sun and moon above the arms of the cross. Surmounted by a bold trefoil arch, with foliated crockets. Good, but coarse workmanship. (427.)

'73. 159.

L EAF of a Diptych. The Crucifixion and Embalmment of the Saviour. French. 14th century. Original in the Museum of the Louvre, Paris. H. $5\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

Two compartments, each under three trefoil arches. Above, the Crucifixion; the body of the Saviour greatly contorted, the arms disproportionately elongated, no nimbus. The feet nailed together. To the left the fainting Virgin supported by three attendant females. To the right St. John, weeping, with two Jews. Below, the embalment of the dead Saviour, who is lying on a couch, the head and feet supported on a sheet by two attendants, whilst another inserts the spices into the stomach; two weeping females stand in the background. Coarse execution. (428.)

'73. 160.

L EAF of a small Diptych. French? 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 121.) H. $3\frac{1}{4}$ in., W. $2\frac{3}{4}$ in.

The Birth of Christ, represented beneath three trefoiled arches with foliated crockets. The general arrangement agrees with that of the same subject in the following piece, except that the Virgin holds the swaddled Infant lying at her side with her left hand; one shepherd only is present with bagpipes under his arm. (429.)

'55. 74.

L EAF of a small Diptych. The Birth of Christ. French Gothic. 14th century. Original in the Collection of the Vicomte de Janzé, Paris. H. $3\frac{3}{4}$ in., W. $2\frac{3}{4}$ in.

The birth of Christ, treated similarly to the last, except that the Infant lies unwaddled in a coffin-like crib on the floor in front of the

Virgin, whilst the shepherd is dancing to the music of his bagpipes ; his three sheep standing together at the left hand at top. (430.)

'73. 161.

L EAF of a small Diptych. The Virgin and Child. French ? 14th century. Original in the Fájerváry Collection, Mayer Museum, Liverpool. H. $3\frac{1}{2}$ in., W. $2\frac{1}{8}$ in.

The Virgin standing erect holding the infant Jesus on her left arm, her right hand with the broken stem of a flower. On either side an angel holding a long taper. Above is a canopy of three trefoiled crocketed arches deeply incised. The drapery is boldly arranged.

(431.)

'54. 84.

L EAF of a small Diptych. The Virgin and Child. French. Original ——— ? H. $3\frac{3}{4}$ in., W. $2\frac{3}{4}$ in.

A deeply sunk oblong panel, in which the Virgin is represented standing erect holding the infant Christ with her left arm. An angel in the clouds from above places a crown upon her head. On either side an angel with extended wings holds a tall taper.

The proportions are tall and graceful, and the figures almost in full relief.

(432.)

'73. 162.

L EAF of a Diptych. The Birth of Christ. French ? 14th century. Original ——— ? H. $4\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

The birth of Christ. The Virgin resting at full length on a couch, supporting her head on her right arm, her left hand holding the arm of the Infant lying on the top of a crib in front with the ox and ass lying beneath her feet ; Joseph seated behind the couch resting on a staff. Behind him an angel stands erect, pointing to a long scroll in his right hand ; to the left a shepherd playing on the bagpipes, with his

dog and two sheep. Surmounted by a canopy of three trefoiled arches with crockets. Good and bold work. (433.)

'58. 36, 37.

TWO Leaves of a Diptych. The Virgin and Child, and the Crucifixion. French. 14th century. Originals in the Collection of Albert Way, Esq. Each, H. $5\frac{1}{2}$ in., W. 4 in.

1. A very beautiful standing figure of the Virgin with the Child supported on her left arm, her right hand holding the stem of a flower (broken off). She is crowned, and over her head (descending from above) is an angel, whilst at each side stands an angel swinging a censer; surmounted by a finely proportioned trefoiled arch, with dragons in the spaces formed by the trefoils. In the upper angles are two angels, each of whom holds two crowns. (434.)

2. The other leaf of the diptych. The Crucifixion of Christ. The head and body of the Saviour are well designed, but the much bent legs are too short. There is no nimbus, and the feet are crossed over each other without any scabellum. At the sides of the cross, in constrained attitudes of grief, stand the Virgin and St. John. Above the arms of the cross are two angels holding discs emblematical of the sun and moon. Two dragons and two angels holding crowns in the upper angles exactly as in the other leaf of the diptych. (435.)

'54. 71.

FIRST Leaf of a Diptych. French. 14th century. Original in the Collection of J. G. Nichols, Esq. H. 6 in., W. $3\frac{3}{4}$ in.

The Virgin and Child in the same attitudes as in the preceding diptych, belonging to A. Way, Esq. The execution, however, is by no means so elegant, and the angels at the sides of the Virgin hold long tapers, whilst two others above their heads support a crown over the head of the Virgin, surmounted by a bold trefoil arch with foliated crockets. Two angels in the upper angles above the arch swinging censers, censuring the crown. (436.)

'73. 163.

TRIPTYCH. French. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 171.)
Centre part, H. $5\frac{1}{2}$ in., W. 4 in.

Centre part. The Crucifixion. The Saviour with the body much bent, suspended on a cross formed of untrimmed branches. Behind the drooping head is a circular cruciferous nimbus; the feet placed over each other. Two angels above the arms of the cross hold the sun and moon in their hands. To the left the Virgin mother fainting, supported by two female attendants. To the right St. John standing holding a book, and three Jews. The whole surmounted by a triple trefoiled ornamental Gothic canopy.

The side wings, containing figures of two angels holding tall tapers beneath Gothic canopies, are evidently modern. (437.)

'73. 164.

LEAF of a small Diptych. The Crucifixion. French. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 122.) H. $3\frac{3}{4}$ in., W. $2\frac{1}{4}$ in.

The Crucifixion beneath a trefoiled pointed arch, with rosettes in the upper angles; the legs of the Saviour are bent, the feet crossing, the head without the nimbus, and the feet without the scabellum. At either side stand the Virgin with hands uplifted in despair, and St. John with a book. (438.)

'58. 243.

TWO Small Pieces of a Casket? German? 14th century. Original in the Royal Museum of Darmstadt. Each, H. 3 in., W. $1\frac{1}{4}$ in.

To the right two lovers kissing each other; to the left an aged monk approaches. Very rude work. (439.)

'73. 165.

WRITING Tablet, in two compartments. French? 14th century. Original ——— ? H. $4\frac{1}{2}$ in., W. $2\frac{1}{2}$ in.

Two compartments, each surmounted by three trefoil Gothic arches with foliated brackets. Above, a knight on horseback, holding his hawk, and followed by his attendant also on horseback, is received by a lady at the door of a house.

Below, the knight, still carrying his hawk, and with his circular surcoat hanging at his side, approaches a table prepared with flagons for a feast, at which sits an aged male figure; to the right the damsel follows the knight, and is addressed by an aged female. (440.)

'55. 57.

PART of a Box? Italian. 14th century. Original in the Collection of Rohde Hawkins, Esq. H. 3 in., W. $1\frac{3}{4}$ in.

A group of warriors with round helmets and large shield addressed by a king, crowned and clad in a long robe, holding a long rod in his left hand and pointing forwards with his right. The king is followed by a juvenile attendant. (441.)

'73. 166.

SMALL Writing Tablet. Sylvan scene. French. 14th century. Original ——— ? H. 3 in., W. 2 in.

A sylvan scene. In the foreground two lovers seated, the lady holding the hawk of the knight on one wrist, the other hand holding a wreathed crown, two attendants (male and female) hold gemmed crowns over the heads of the lovers. Above are two seated lovers kissing each other. To the left a château, with a warder standing at the open door. (442.)

'55. 38.

S MALL Block of Ivory. The Birth of Christ. French. 14th century. Original ———? H. $2\frac{1}{4}$ in., W. $1\frac{1}{2}$ in.

Small representation of the Birth of Christ. The Virgin lying at full length on a couch, resting her head on her hand, with the Babe by her side. The ox and ass lying beneath. Joseph seated to the right behind the couch; above an angel holding a long scroll appearing to a shepherd tending his sheep. Surmounted by a nearly rounded arch with crockets. The vertical sides are sculptured with a flowing arabesque of leaves and roses on three sides, and with a dragon on the fourth. The execution is coarse. (443.)

'58. 224.

P ART of a Diptych. French? 14th century. Original ———? H. 5 in., W. $2\frac{1}{2}$ in.

Two compartments, each beneath three Gothic trefoiled arches. Above, the Crucifixion; the head of Christ without a nimbus, resting on His right shoulder, the body and legs greatly bent. To the left, the fainting mother is supported by two female attendants; to the right, St. John weeping with averted head, and two Jews, one of whom holds the titulus. Below, the Offering of the Three Kings, the eldest of whom kneels before the Virgin with the Child on her knee, and holds his crown in his right hand. In the background the two other kings with crowns on their heads, the foremost of whom points to a small star over the head of the Virgin. (444.)

'55. 45.

P AIR of Writing Tablets. Love scenes. French. 14th century. Original in the British Museum (from the Collection of Rev. Dr. Webb). H. $4\frac{1}{4}$ in., W. $2\frac{1}{4}$ in.

First leaf. Two lovers. He kneeling, tenders a rose to his mistress, who stands holding an unfinished circular wreath in her hand to crown him. In the centre a conventional tree, with a squirrel in the branches.

Second leaf. Two lovers riding on horseback. He holding a hawk on his left wrist embraces the lady with his right arm, whilst she beats

her horse with a thong. Each surmounted by a trefoiled arch, elegantly crocketed; with quatrefoils in the upper angles, each enclosing a human face; the upper edge with a margin of rosettes. (445.)

'55. 46.

LEAF of a pair of Writing Tablets. French. 14th century. Original in the Sauvageot Collection in the Museum of the Louvre, Paris. H. $3\frac{3}{4}$ in., W. $2\frac{1}{8}$ in.

Two lovers going out hawking on horseback, each bearing a hawk on the wrist. He has the head uncovered, but she has a head-dress, which fits loosely, and hangs like a tippet over the shoulders. Her gown is buttoned down the front, and there is a slit on the right side for a pocket hole. Surmounted by three arches with Gothic pinnacles and crockets. (446.)

'55. 36, 37.

TWO Panels of a Book Cover? English Gothic. 14th century. Originals in the Sauvageot Collection in the Museum of the Louvre, Paris. Each panel, H. $4\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

1. Within a deeply-sunk panel are seated on a long bench, ornamented in front with narrow Gothic columns, the Saviour to the right, crowned, without a nimbus, holding a globe in His left hand, His right elevated in benediction, nearly touching the crowned head of the Virgin, seated to the left, reverently bending her head towards Him, with her hands raised and united in prayer. Above is a flattened ogee arch, with two bold rosettes in the upper angles.

Excellent work in deep relief. (447.)

2. St. John, aged, seated on a long Gothic bench, writing his Revelations on a scroll, which rests on a curiously-formed desk, and holding the large scraping knife with his left hand. On the desk is perched his eagle, apparently dictating to him. The panel is deeply sunk, and the work in bold relief; the drapery of the figure is admirably arranged in large folds. Above is a flattened ogee arch, with a rosette at the top right angle and a shield marked with a cross at the top of the left angle, being the armorial bearings of John Grandison, Bishop of Exeter, A.D. 1327-1369.

Arundel Soc., xi. 4. (448.)

'58. 233.

PLAQUE, portion of a Casket? French. 14th century.
Original ———? H. $3\frac{3}{4}$ in., W. 6 in.

To the left a lover, with his hawk on his wrist, and a princess crowned, with a lap dog on her lap, are seated on either side of an ornamental fountain amongst trees, the lover pointing to the crowned head of an aged man lying at the foot of the fountain, being the reflection of the bust of a similar aged figure seen amongst the branches of the trees overhead, watching the lovers.

To the right, a lady seated, holding a circlet in her right hand, supports with her left hand an unicorn, which a huntsman has pierced through the shoulder with his spear.

Bold French workmanship.

(449.)

'58. 196.

NARROW Plaque attached to a Book Cover. English?
14th century. Original in the Manuscript Department
of the British Museum. H. $5\frac{1}{8}$ in., W. $1\frac{3}{4}$ in.

Within a very deeply-sunk narrow pannel, and beneath a trefoiled arch, with crockets above and two rosettes in the upper angles, is represented the Crucifixion, the body of the Saviour much bent, draped from the middle to the knees, with the Virgin and St. John standing on either side. The titulus is inscribed INRI, and in a small transverse compartment at the base is represented a dragon without fore-legs or wings.

(450.)

'73. 167, 168.

TWO Leaves of a Diptych, each in two compartments.
French. 14th century. Original in the Kunst Kammer,
Berlin. (Reprod. Verz. iii. b. 3, 4.) Each leaf, H. 5 in.,
W. $3\frac{1}{4}$ in.

1. Two compartments, each beneath a trefoiled Gothic arch.

a. Below, the Birth of Christ. The Virgin lying at full length, resting her head on her left hand, her right hand holding the arm of the Saviour

lying on a cushion in front of her, with the ox and ass. To the right Joseph seated. Above, an angel standing holding a long scroll, and talking to a shepherd; another shepherd with his sheep in a cave to the left.

b. Above, Christ seated, without any nimbus, showing His wounds in His side, and upraised open hands. An angel to the right holds the cross, and a second to the left the spear and nails. Below are kneeling an aged male figure and a female crowned, evidently representing the personages for whom the diptych was made.

2. Two compartments beneath similar trefoiled arches.

a. Below, the Crucifixion. The head of Christ without a nimbus, the legs very much bent, the feet crossed. Beneath the two side arches representations of the sun and moon. To the left the Virgin fainting supported by four attendant females, a sword extending from the side of Christ to the side of the Virgin (St. Luke ii. 35). To the right St. John weeping and three aged Jews.

b. Above, the angel seated at the end of a long bench, representing the tomb of Christ; in front of it lie three soldiers in chain armour asleep. Behind the tomb the three Marys stand, with whimples and long veils, each holding a pot of spices.

Deeply carved and good workmanship.

(451, 452.)

'73. 169.

PLAQUE, part of a Casket. Sylvan scene. French. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 165.) H. 3 in., W. 2 in.

A lady and gentleman on horseback riding in a wood, the latter with a hawk on his wrist, the former riding astride like a man. (453.)

'58. 218.

TWO Leaves of a Diptych, each in two Compartments. French. 14th century. Original ———? Each leaf, H. $5\frac{1}{8}$ in., W. $4\frac{3}{4}$ in.

Each leaf in two compartments, each surmounted by six small rounded arches, trefoiled below and crocketed above. The scenes are carved across the two leaves, commencing on the bottom at the left-hand of the left-hand leaf. Christ throughout is represented without a nimbus.

Below: 1. The Annunciation. The Dove descending from above, a lily in a vase between the archangel and Virgin. 2. The Visitation. Two very graceful figures. 3. The Birth of Christ, treated in the very usual style of the period. 4. Christ raising Lazarus, already partly freed from his grave clothes, from a well-like tomb on the ground, at one side of which stand Mary and Martha, and behind Christ several of His disciples, one of whom covers his nose with his mantle. 5. Christ, attended by several of His disciples, riding into the castellated gateway of Jerusalem on an ass, with the ass' colt walking by his side like a small dog (Zachariah ix. 9, Matth. xxi. 2). Zaccheus mounted on the tree; one person throwing down his garment in the way, whilst another prepares to do so by drawing his cloak over his head; several spectators with large heads look over the battlements of the gateway.

In the upper series: 6. Christ washing the feet of one of His disciples, who turns away his head and holds up his hand in admiration at the condescension of his Master, several others standing behind. 7. The Last Supper: St. John leaning his head on the breast of Christ, who puts the sop into the mouth of Judas kneeling in front of the table. 8. The Crucifixion, with the Virgin fainting, and St. John and two Jews at the sides of the cross. 9. The Entombment of Christ. Two aged disciples support the head and feet, laid on a long sheet, placing it in an oblong tomb in front. The Virgin behind the body weeping, and Joseph of Arimathea pouring spices into the body.

Excellent workmanship.

(454, 455.)

'58. 226.

L EAF of a Diptych. The Salutation and Birth of Christ. French. 14th century. Original ———? H. $3\frac{2}{3}$ in., W. 3 in.

The Salutation and Birth of Christ, under a trefoiled arch, crocketed and pinnacled: in the most usual treatment of the period. Rudely executed.

(456.)

'55. 66.

L EAF of a Diptych. The Virgin and Child. French. 14th century. Original ———? H. $6\frac{5}{8}$ in., W. $3\frac{3}{4}$ in.

The Virgin standing and holding the Infant Christ in her arms, with an angel standing on either side, beneath a Gothic trefoiled arch, under

the apex of which is an angel. Two other angels stand in the upper angles of the piece, each holding a crown. Excellent work. (457.)

'55. 84.

L EAF of a Diptych, in two compartments. Italian. 14th century. Original ———? H. $4\frac{3}{4}$ in., W. 3 in.

Two compartments, each with an arcade of five rounded trefoiled arches.

1. Christ stepping out of the tomb, beneath which the three soldiers are asleep. To the left the angel is seated upon the tomb, with the three Maries to the left. At the extreme right St. Peter is standing holding the keys.

2. The Adoration of the Three Kings. To the left a standing figure of St. James of Compostella, and to the right St. Christopher bearing the Infant Christ on his shoulders. Small fine work. (458.)

'69. 71.

PANEL (leaf of a diptych?), enclosed in an elegant metal-work frame of the 15th century. French? 14th century. Original in the ——— Collection? Belgium. H. $7\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

The central ivory panel divided into four compartments, each surmounted by two Gothic trefoiled and pinnaced arches, beneath which are well represented (but in the most ordinary manner of the period):

1. the Presentation in the Temple; 2. the Crucifixion; 3. the Annunciation; and 4. the visit of Mary to Elizabeth. The figures are carved in very deep relief. (459.)

'70. 23.

L EAF of a small Diptych. French? 14th century. Original in the Museum of Tournay. H. $4\frac{1}{4}$ in., W. $2\frac{1}{2}$ in.

The Crucifixion. The body of Christ greatly bent; the Virgin with clasped hands and St. John standing at the sides of the cross. Very poor and ordinary work. (460.)

'55. 35.

L EAF of a Diptych, in two Compartments. French. 14th century. Original in the British Museum (Maskell Collection). H. $6\frac{1}{2}$ in., W. 3 in.

Two compartments, each beneath a crocketed Gothic trefoil arch, with a circular ornament inclosing a sunk quatrefoil in each of the upper angles above the arches. Above, Christ is stepping out of the tomb with a long rod in His left hand, His right hand raised in benediction; the tomb is represented by an arcade of eleven trefoiled arches running across the piece, on either side of which an angel kneels in adoration. No guards are visible.

Below, the Birth of Christ. The Virgin, lying on a couch, raises herself on her left arm, her right hand holding the arm of the Infant lying beneath her; the ox and ass are not represented. Joseph, seated to the right, raises both hands in surprise; an angel in the clouds appears to the two shepherds, bearing a long scroll. Excellent workmanship.

(461.)

'58. 229.

L EAF of a Diptych. Gothic. 14th century. Original — ? H. $4\frac{1}{4}$ in., W. $2\frac{3}{4}$ in.

The Death of the Virgin, under three rounded arches trefoiled beneath, pinnacled and crocketed above.

The Virgin lying at full length on a couch in front, with her hands crossed. The Saviour, without a nimbus, standing in the middle behind the couch holding the infant-like soul in His left arm, His right hand raised in benediction. No angel appears above to receive the soul. Thirteen disciples standing by his side looking mournfully on. The figures are well designed.

(462.)

'55. 40.

L EAF of a Diptych. Gothic. 14th century. Original in the Museum of the Louvre, Paris. H. $3\frac{7}{8}$ in., W. $3\frac{5}{8}$ in.

The Birth of Christ, treated in the most ordinary manner of the period, beneath five pointed trefoil arches; one of the shepherds is

dancing to the tune of his own bagpipes. The Infant lies in a crib below His mother's couch, with an ox and ass at His feet. The execution is very good. (463.)

'73. 170.

TWO Leaves of a Diptych. French. 14th century. Original in the South Kensington Museum, No. 235. '67. (Maskell Cat., p. 90.) H. $4\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

First leaf. The Adoration of the Three Kings. The Infant stands on His mother's lap, bending forward towards the half-opened vase offered by the first kneeling king. The second points to the star, which is not represented.

Second leaf. The Crucifixion. Here also, as in No. 452, the sword pierces the side of the Virgin as well as that of our Lord, and the female saint supporting the Virgin holds a book. Above, each leaf is surmounted by a Gothic canopy of three arches. (464.)

'73. 171.

PLAQUE. English work. 14th century. Original in the South Kensington Museum, No. 242. '67. (Maskell Cat., p. 94.) H. $4\frac{3}{8}$ in., W. 2 in.

The Birth of Christ, under a single crocketed arch, with a rosette in the middle above. The Virgin lies on a couch, the Infant in a cradle in front, Joseph behind, and the three shepherds (one with a bagpipe) and two angels with three sheep above. (465.)

'73. 172.

PLAQUE (portion of a small Casket?). French. 14th century. Original in the South Kensington Museum, No. 244. '67. (Maskell Cat., p. 95.) H. $2\frac{1}{8}$ in., W. $4\frac{3}{8}$ in.

Two wide compartments, each beneath a crocketed arch, and each containing a lady and gentleman. In the first the pair are making a chaplet of flowers, and in the second they are seated embracing each other, he holding a hawk and she playing with a lap dog. (466.)

'73. 173.

PLAQUE (part of a Casket?). French. 14th century.
Original in the South Kensington Museum, No. 245. '67.
(Mackell Cat., p. 96.) H. $2\frac{1}{8}$ in., W. $3\frac{1}{4}$ in.

Two compartments, each beneath a Gothic arch, and each containing a lady and her lover. In the first the pair are meeting and embracing; in the second the lady is placing a chaplet on the head of the kneeling gentleman. (467.)

'65. 122.

LEAF of a Diptych. French Gothic. 14th century.
Original in the collection of — Farrer, Esq. H. 3 in.,
W. $2\frac{1}{4}$ in.

The Crucifixion, treated in the most ordinary manner of the period, beneath three Gothic trefoiled and pinnacled arches. The body and legs of the Saviour are much bent and the head fallen on the right shoulder so as to expose the whole of the circular nimbus marked with a Maltese cross fixed at the junction of the arms of the cross, above which are seen the sun and moon; the fainting Virgin and St. John with two Jews standing at the sides. (468.)

'58. 39.

LEAF of a Diptych. French? 14th century. Original
——? H. $3\frac{1}{3}$ in., W. $2\frac{3}{4}$ in.

Two compartments, each under four trefoiled Gothic arches. 1. Christ laid in the tomb by two aged men, supporting the head and feet on a sheet, the tomb a low oblong structure, with an arcade of small Gothic arches; Joseph of Arimathea pouring spices into the body, several mourners standing round. 2. The three Maries visiting the Gothic sepulchre, upon the edge of which is seated the angel, each female bringing a pot of spices in her hands. Sharply executed. (469.)

'73. 174.

L EAF of a small Diptych. German? 14th century.
Original in the Kunst Kammer, Berlin. (Reprod.
Verz. iii. b. 163.) H. 3 in., W. 2 in.

The Virgin crowned, standing, holding a ball in her left hand and supporting the Infant on her right arm. Two angels standing at the sides holding candlesticks. Above is a plain trefoiled arch crocketed above, with a raised quatrefoil in each upper angle. (470.)

'73. 175.

L EAF of a Writing Tablet. German? 14th century.
Original in the Kunst Kammer, Berlin. (Reprod.
Verz., iii. b. 179.) H. $3\frac{1}{2}$ in., W. $2\frac{1}{8}$ in.

Two pairs of lovers standing at the sides of a tree, on the branches of which is seated Cupid, crowned, darting an arrow at one of the ladies; surmounted by three trefoiled arches pinnaced and crocketed above. (471.)

'73. 176.

L EAF of a Writing Tablet. French. 14th century.
Original in the Kunst Kammer, Berlin. (Reprod.
Verz. iii. b. 180.) H. $3\frac{1}{4}$ in., W. 2 in.

Two lovers seated in conversation on a richly-diapered seat, the knight with a sword at his side, the lady with flowers in her lap, with which she is decorating a circlet for her lover, beneath two rounded arches, elegantly pinnaced above; Cupid crowned and winged, discharging two arrows at the lovers; two angels playing upon the hand organ and violin occupy the upper angles of the piece. Very neatly executed. (472.)

'73. 177.

L EAF of a Diptych. French Gothic. 14th century.
Original ——— ? H. $3\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.

Beneath a plain trefoiled arch, the Visitation of Mary to Elizabeth; the hand of God descending from the middle of the arch between their heads. (473.)

'55. 66.

P LAQUE. French. 14th century. Original ——— ?
H. $6\frac{5}{8}$ in., W. $3\frac{3}{4}$ in.

The Virgin crowned, standing beneath a large trefoil arch, holding the Child on her left arm, with an angel standing at each side holding a taper, the one to the right also holding a flat incense cup; beneath the crown of the arch is an angel with outstretched hands; in each of the angles above the arch is an angel standing erect, holding a crown. Excellent French workmanship. (474.)

'73. 178.

L EAF of a pair of Writing Tablets. French. 14th century. Original in the South Kensington Museum, No. 277. '67. (Mackell Cat., p. 112.) H. $3\frac{1}{8}$ in., W. $2\frac{1}{8}$ in.

The Virgin standing holding the Infant on her left arm, with St. John holding the Lamb of God and St. Catherine crowned holding her wheel and palm branch; two angels above hold a crown over the Virgin's head. (475.)

'73. 179.

L EAF of a pair of Writing Tablets. French. 14th century. Original in the South Kensington Museum, No. 249. '67. (Mackell Cat., p. 97.) H. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

A lady and gentleman riding, the latter with a hawk on his left wrist, caressing the lady under her chin with his right hand. Above are three crocketed pointed arches. (476.)

'73. 180.

LEAF of a Diptych. French? 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 178.) H. $3\frac{1}{2}$ in., W. $2\frac{1}{2}$ in.

The Offering of the Three Kings, treated in the most usual manner of the period beneath three trefoiled arches; the Infant standing on the crowned mother's knee, the star over her head, the eldest foremost king kneeling, the two others standing behind. (477.)

'73. 181.

LEAF of a pair of Writing Tablets. German? 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 53.) H. $3\frac{1}{8}$ in., W. $7\frac{7}{8}$ in.

Two lovers walking in a thicket, each wearing long hanging sleeves, the knight with a cowl hanging down his back, and his purse at his very long-waisted girdle; two faces are seen amongst the branches watching them. Surmounted by a Gothic canopy of three trefoiled and pinnacled arches. (478.)

'73. 182.

TRIPTYCH. The Virgin and Child. French? 14th century. Original in the South Kensington Museum, No. 7592. '61. (Maskell Cat., p. 27.) H. $10\frac{1}{2}$ in., W., when open, 6 in.

Centre piece in two compartments, each under a trefoiled arch. Above, the coronation of the Virgin, Christ seated, raising the right hand in benediction towards an angel. Below, an elegant standing figure of the Virgin and Child, with two angels holding long tapers, and a third above the head of the Virgin. On the wings are two angels holding tapers; the Annunciation (the angel small in the clouds holding a scroll, a tall lily in front of the Virgin); the Nativity; the Three Kings; and the Presentation in the Temple. Each scene under a plain trefoiled arch. (479.)

'73. 183.

L EAF of a Diptych. German? 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 177.) H. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

Under a pinnacled canopy formed of three trefoiled arches stands the Virgin crowned, holding the Infant Saviour in her left arm, and the stem of a flower in her right hand. To the left, a tall juvenile figure, apparently St. John, holding a book in the covered right hand, and a palm branch in the left over his shoulder. To the right, a female standing wearing a whimple and veil over the head, holding a book in her uncovered left hand and a monstrance, with a cross at the top, in her right hand. (480.)

'55. 71.

D IPTYCH. French Gothic. 14th century. Original ———? Each leaf, H. $3\frac{1}{2}$ in., W. $2\frac{2}{3}$ in.

Each leaf with two compartments under a canopy of three trefoiled arches.

1. First leaf. The Death of the Virgin, who lies with her hands crossed on a couch, behind which Christ stands holding her infant-like soul in His arms, His right hand raised in benediction; on either side of Him stand the twelve disciples. 2. Second leaf. Christ and the Virgin seated, each crowned, the former with His right hand elevated in benediction towards the Virgin, who has her hands joined and elevated in the attitude of prayer; above, two angels swing censers. (481.)

'55. 56.

P ART of the Retable of an Altar. The Baptism of Christ. Italian bonework. 14th century. Original in the collection of M. Micheli. H. $4\frac{1}{8}$ in., W. $5\frac{1}{8}$ in.

The Baptism of Christ, on four pieces of bone. Christ immersed to the middle in water, bearded, and destitute of nimbus, His right hand



raised in benediction, St. John the Baptist, a venerable figure, standing to the right, is pouring water from a cup on His head, the Holy Dove descending from above. To the left are four kneeling angels with outstretched arms, supporting the clothing of Christ. To the extreme right stand two male figures, young and old, the latter holding a book, representing St. John and one of the other Evangelists, or possibly St. John as young and old. Very graceful in the proportions, with well-arranged drapery, but the heads are a little too small. (482.)

'55. 58.

TRIPTYCH. The Virgin and Child. Italian bonework. 14th century. Original in the Bodleian Library, Oxford. Central plaque, H. 9 in., W. $1\frac{1}{2}$ in.

The frame of this triptych is inlaid with marquetry. The middle portion consists of three plaques; the centre one, containing the Virgin standing holding the Child in her arms; to the right, St. Paul; to the left, a younger male saint (St. Leonard?) tonsured, holding a palm branch and some fetters, and on the left wing St. Lawrence with a palm branch and gridiron, and on the right a female saint holding a book. None of the figures have the head surrounded by a nimbus; the background of the upper part of the plaques contains an architectural design. (483.)

'55. 59.

TRIPTYCH. The Virgin and Child. Italian bonework. 14th century. Original ———? Cast obtained from the Crystal Palace Company. Central plaque, H. 9 in., W. $1\frac{1}{2}$ in.

Nearly identical in general design with the preceding, but the figures are far more graceful. The Virgin looks lovingly at her Son, who plays with her face; on either side stand St. Catherine with her wheel and book, and another female saint with a lamp burning and a palm branch (St. Agatha?). On the wings two fine figures of St. Peter, with the book and keys, and St. Paul, with long beard, holding a large sword and a book; above the heads of the figures an architectural design. (484.)

'73. 184.

CENTRE Part of a Diptych. The Crucifixion. Italian bonework. 14th century. Original in the South Kensington Museum, No. 933. '56. (Maskell Cat., p. 8.) H. $8\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

The Crucifixion, represented on three narrow plaques, the middle produced at top into a conical point. The Saviour, without a nimbus, has the body and arms much bent, His feet crossing each other on a scabellum, with the titulus (without an inscription) fixed by a nail to the top of the cross and surmounted by a bunch of leaves. At the foot of the cross stand two foldiers in helmets and large oval shields on their arms. To the left, the Virgin standing with three more foldiers behind her; to the right, St. John, mournful, with his face resting on his right hand, and three more foldiers, one of whom holds up an unfurled flag, as does one on the opposite side of the cross. (485.)

'73. 185.

LEAF of a small Diptych. The Virgin and Child. French. 14th century. Original in the collection of Charles Buckler, Esq. H. $3\frac{1}{2}$ in., W. 2 in.

Under a Gothic canopy of three trefoiled arches, with crockets and pinnacles, the Virgin Mary standing crowned, holding the Holy Child in her left hand and a flower in the right. On the right St. Barbara crowned, with her foot and sword on the prostrate king, and another female faint on the left; over the head of the latter is a monogram, which I am not able to decipher. (486.)

'54. 70.

DEVOTIONAL Tablet. French. Circa A.D. 1400. Original in the collection of Dr. Lentaigne, Dublin. H. 8 in., W. $4\frac{1}{3}$ in.

Two compartments, each within a quatrefoil space, having the junction of the leaves produced into small angles. In the upper

compartment Christ and the Virgin seated together, and both crowned, the former with His right hand raised towards the Virgin's head in the act of benediction, with the first and second fingers extended; the latter with her hands upraised together in prayer. Two angels above swinging censers. Below, the Presentation in the Temple. Simeon standing on the right side of an altar, on which the Infant is already placed, standing erect, by His mother; Joseph holding a taper and a basket with three doves standing behind the Virgin. One of the most charming productions in ivory of the period.

Figured, Wyatt, *Notices of Sculpture in Ivory*, Photogr. oppos. p. 14. Oldfield, *Clafs xi. a.* (487.)

'73. 186.

PLAQUE. Part of a Book Cover? French. 15th century. Original ———? H. 9 in., W. $5\frac{1}{2}$ in.

A large kneeling male figure, clad in a long gown, and with hair fastened round with a band, kneeling on a cushion beneath a flattened trefoil arch with foliated finials. The entire background is covered with large fleurs-de-lys, and in front is a coat of arms, the first and fourth quarter with three fleurs-de-lys and the second and third with a bent pike. (488.)

'65. III.

CENTRAL Piece of a Triptych or Reliquary. French. 15th century. Original in the South Kensington Museum, No. 4336. '57. (Mackell Cat., p. 14.) H. 8 in., W. 5 in.

In the centre is a circular depression with a raised margin, evidently intended to receive relics, and to have been covered with crystal; held on either side by an angel, one of whose wings is extended downwards along the outer edge of the design, whilst the other wing is extended upwards and bent so as (with the corresponding wing of the opposite angel) to form a pointed arch agreeing with the outline of the triptych itself, the lower side of the outer arch extending into two foliated cusps, giving it a trefoiled character. The background is entirely covered with fleurs-de-lys. The chasubles of the angels reach only to their knees.

There is a nearly similar triptych in the Sauvageot Collection, now in the Museum of the Louvre, in which the outer dress of the angels extend to their feet. (Didron, *Annal. Archéol.*, vol. xvi. p. 231, and tab. ann.) (489.)

'55. 41.

LEAF of a small Diptych. French. 15th century. Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. $3\frac{1}{3}$ in., W. $2\frac{1}{3}$ in.

Three saints under an elaborate canopy formed of three trefoiled arches. St. John the Baptist in his camel's hair dress, holding the Agnus Dei, with a small cross in his left hand. St. Christopher bearing the youthful Christ on his shoulders, supporting himself on his staff and walking through the water, and St. James of Compostella, in his pilgrim's dress with cockleshell and staff. Excellent sharp workmanship. (490.)

'58. 227.

LEAF of a Writing Tablet. French. 15th century. Original ———? H. $4\frac{1}{3}$ in., W. $2\frac{1}{2}$ in.

Two compartments, each divided by a column into two scenes, each of which is surmounted by a trefoiled Gothic arch, with rosettes in the outer angles. 1. Two lovers seated in conversation, the lady holding a wreath. 2. Two lovers, the gentleman kneeling, the lady assisting him to rise. 3. Two lovers seated, he with his hawk on his wrist, she with her lap dog on her arm. 4. Two lovers, he kneeling, she placing a wreath on his head. (491.)

'73. 187.

SMALL Diptych. The offering of the Magi and the Crucifixion. French Gothic. 15th century. Original ———? Each leaf, H. 3 in., W. $2\frac{1}{4}$ in.

First leaf. The Crucifixion, under a trefoiled three-arched canopy. The legs of the Saviour much bent; no nimbus; the feet crossed; the cross itself very slender, with the arms long. To the left, the Virgin

supported by two female attendants. To the right, St. John and two Jews. The figures tall and slender in their proportions.

Second leaf. The offering of the three kings, under a similar canopy; the Holy Child standing on His mother's knee, the first king kneeling before the Virgin with his crown in his hand; the two other kings stands behind, one pointing to the star over the head of the Virgin. Proportions long and slender. (492.)

'55. 39.

DIPTYCH. French Gothic. 15th century. Original in the collection of A. Beresford Hope, Esq. Each leaf, H. $1\frac{5}{8}$ in., W. $1\frac{1}{2}$ in.

First leaf. The Crucifixion, under a trefoiled arched canopy, treated in the same manner as in the preceding diptych, but the proportions of the figures are shorter and the position of the Virgin much more expressive of grief. The second leaf in like manner represents the offering of the three kings in the same manner as in the preceding diptych, but the figures, especially of the Virgin and of the third of the kings, are far less constrained in their attitudes. (493.)

'73. 188.

LEAF of Diptych. St. George. German. 15th century? Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 99.) H. $3\frac{3}{4}$ in., W. $2\frac{1}{3}$ in.

St. George on horseback slaying the dragon, thrusting the point of his spear down its throat. The knight is in flowing garments and cloak; the head naked. Beneath a trefoil arch, with tall towers at the sides. (494.)

'58. 223.

LEAF of a Diptych. The Birth of Christ and the Presentation in the Temple. French. 15th century. Original —? H. 5 in., W. $2\frac{1}{2}$ in.

Two compartments, each surmounted by three trefoiled arches, with foliated crockets and pinnacles. Below, the Birth of Christ. The

babe in swaddling clothes lying in a crib below, with the diminutive ox and ass sitting in front. The Virgin lying at full length on the couch, supporting her head with her left hand, Joseph seated behind, above are three shepherds (one blowing a horn) with their flocks, angels descending from above, holding long labels in their hands. Above, the Presentation in the Temple. Christ standing on the altar between the Virgin and Simeon. To the left, a female attendant, holding a basket and a taper. Excellent sharp workmanship. (495.)

'58. 217.

DIPTYCH. The Trinity and Christ seated. French. 15th century. Original ———? Each leaf, H. $3\frac{3}{4}$ in., W. $2\frac{3}{4}$ in.

First leaf. Within a quatrefoil inclosed by a lozenge-shaped space, deeply sunk, is a representation of the Trinity. The Father, as an aged man, with a cruciferous nimbus, bears in His extended and raised hands the crucifix, to which is fastened the dead body of the Saviour, the Holy Dove descending from the mouth of the former upon the head of the latter. On either side the Virgin and St. John, and at the foot of the cross a small seated figure holding a chalice upwards. In the four outer angles are the winged representations of the four Evangelists looking to the Godhead.

Second leaf. Within a similarly arranged space the seated Saviour is represented with uplifted hands, showing His wounds to two figures, male and female, kneeling at the sides, the male with bare head, the female crowned. Two angels above these figures hold the crown of thorns, the spear, and the nails. Beneath the feet of Christ are three small figures in attitudes of grief and prayer. In the four outer angles are angels, two swinging censers and two supporting the lozenge-shaped space. (496.)

'55. 42.

LEAF of a small Diptych. French? 15th century. Original in the collection of A. Beresford Hope, Esq. H. $4\frac{1}{4}$ in., W. 3 in.

Four compartments, each surmounted by a rich Gothic canopy, formed of three small circular-headed trefoiled arches, with pinnacles.

1. The Crucifixion, the Virgin and St. John standing at the sides of the cross. 2. The *Noli me tangere*; Christ holding a long slender cross; behind him stands the pilgrim St. James of Compostella. 3. Three saints, Peter with key, Paul with sword, and Nicholas with gridiron. 4. Three other saints, one with a spade; each of the six saints holds a small box. The background of each compartment is diapered with small rosettes in diamond shaped spaces. Small and delicate workmanship.

(497.)

'69. 72.

PANEL of a Book Cover. The Ascension of Christ. Flemish. 15th century. Original in a collection at Nuremberg. H. $12\frac{1}{2}$ in., W. $9\frac{1}{2}$ in.

The Ascension of our Lord, with the twelve apostles, in the midst of an elaborate scroll ornament, and enclosed in a border of the sixteenth century.

(498.)

'55. 73.

PLAQUE. French Gothic. 15th century. Original —? H. 5 in., W. $3\frac{2}{3}$ in.

Beneath a richly-carved canopy resting on three trefoiled arches is seated the Virgin crowned, holding the Holy Infant standing on her left knee, her right hand holding a lily. On the left stands a young male saint with a round nimbus, holding a book in his right hand and a palm branch in his left (St. John the Evangelist?), and on the right stands St. John the Baptist in a shaggy coat, holding the Lamb of God on his left arm. Very deeply carved.

(499.)

'73. 189.

PLAQUE, carved in high relief. Henry VI. of England. English? 15th century?? Original in the Fejérváry Coll., Mayer Museum, Liverpool. H. $9\frac{1}{2}$ in. W. $3\frac{3}{4}$ in.

Henry VI., King of England, clad in his long royal garb, with sceptre and ball and cross, the latter with a very long stem, seated under

a Gothic canopy, attended by his chancellor and sword bearer; on either side is a Gothic arch, under which is a shield, with the arms of England and France (three lions and three fleurs-de-lys quartered). The whole arrangement is similar to the royal seals of Henry VI., Edward IV., and Richard III. The inscription at top and bottom of the piece, "hinricu dei gra ang et fra domi hibern," in wretched imitation of black letter, is said by Pulzky to be "certainly a later and tasteless addition, not originally belonging to the relief." The lower part is, however, inscribed on a transverse bar, evidently intended for it. (500.)

'73. 190.

L EAF of a Diptych. German Gothic. Late 15th century. Original in the British Museum (Maskell Collection). H. $5\frac{1}{8}$ in., W. $3\frac{1}{8}$ in.

Two compartments. The Coronation of the Virgin and the Offering of the Three Kings, excellently designed, and carved with great delicacy. Several of the faces are remarkable for their very plump cheeks. Each compartment is surmounted by a row of four trefoiled pointed arches, over which is a transverse row of rosettes. Above, Christ clad in a large mantle fastened with a square morse on the chest, places the crown on the head of the Virgin, who raises her hands in prayer. Behind, an angel on each side, standing on a pedestal, is swinging a censer, holding the incense box in his left hand. Below, the Holy Child is seated on His mother's lap, and accepts the chalice offered by the foremost king, who reverently raises his crown with his left hand, whilst the next king, crowned, points to the star above the Infant, the attitude of whom is admirably portrayed. (501.)

'73. 191.

L EAF of a Diptych. Italian? Late 15th century. Original in the British Museum. H. $4\frac{1}{4}$ in., W. $2\frac{1}{2}$ in.

St. Anthony, with a cowl on his head, clad in a cloak marked with a T on the shoulder, leaning on his staff, holding a bell in his left hand; a small pig at his feet; walking with a taller monk (St. Francis) with a large tonsure holding a book and a cross, with his knotted rope hanging down in front. Surmounted by a plain trefoil arch, with rude ornaments and names painted. Foliage in the upper angles. (502.)

'73. 192.

PLAQUE. (Two Saints.) French. 15th century.
Original in the British Museum. H. $3\frac{1}{4}$ in., W. $2\frac{1}{4}$ in.

Under two trefoiled arches stand St. John the Baptist in his shaggy coat, holding a small circular disc, on which is the Lamb of God holding a small cross, and a pilgrim faint with his staff and bonnet (St. James of Compostella?). (503.)

'73. 193.

DEVOTIONAL Tablet. German. Late 15th century.
Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 102.) H. $4\frac{1}{8}$ in., W. $2\frac{3}{4}$ in.

The Virgin and Child seated beneath a flattened ogee arch, crocketed, above which is an arcade of narrow trefoiled arches. Above, two angels descend from heaven supporting a crown, which they hold over the head of the Virgin; she, as well as the Infant (to whom she is giving the breast), are destitute of nimbi. On either side are two angels playing on the violin, lute, and other instruments of music. The work is good, but the relief is unusually shallow. (504.)

'55. 49.

DEVOTIONAL Tablet. French. Late 15th century.
Original in the collection of A. Fountaine, Esq. H. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

The Offering of the Three Kings. The Virgin, crowned, holds the Infant on her lap with her right arm. The oldest of the kings kneels before the Virgin with his crown in his left hand, offering a chalice to the Infant with his right hand, the two other kings, also holding chalices and crowned, stand behind, the first pointing to the star. Above is an elaborate Gothic canopy with triangular pediments and crocketed pinnacles resting upon three trefoiled pointed arches. Excellent workmanship. (505.)

'55. 72.

SMALL Diptych. The Annunciation and Crucifixion. Flemish. Late 15th century. Original in the British Museum. Each leaf, H. $2\frac{1}{4}$ in., W. $1\frac{5}{8}$ in.

First leaf. The Annunciation. The archangel, with a very chubby face, kneels on one knee before the Virgin, whose body is unnaturally bent backwards; he holds a long scroll flying upwards in his left hand, whilst his right is elevated in the act of benediction. A vase with a lily in the centre. Second leaf. The Crucifixion, with the Virgin and St. John and attendants, treated as in Nos. 492 and 493, with the sun and moon added at the sides of the top of the cross. The legs of the Saviour are strongly bent, and they and the arms are greatly attenuated. The heads of all the figures are disproportionately large. Each scene is represented beneath a canopy of three rounded trefoiled arches. (506.)

'58. 230.

LEAF of a small Diptych. The Birth of Christ. French. Late 15th century. Original ———? H. $3\frac{1}{4}$ in., W. $1\frac{3}{4}$ in.

The Birth of Christ, treated in the ordinary manner of the period, but the design is far superior and less conventional than usual. The Babe in swaddling clothes lies on the top of a wickerwork crib, in front of which the ox and ass are eating a sheaf of corn; Joseph is seated to the right with his staff in his hand; the shepherd with his flock is arranged in a woodland scene, above which an angel holds a long scroll, to which he points with much animation. The whole surmounted by a flattened ogee arch with pinnacles and tabernacle work. (507.)

'73. 194.

LEAF of a Diptych. German. Late 15th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 123.) H. $3\frac{1}{2}$ in., W. 2 in.

The Annunciation, beneath a canopy formed of three trefoiled and crocketed arches. The archangel kneels before the Virgin holding a

long label in his hand; the dove descends towards the head of the Virgin. Poor and coarse. (508.)

'58. 244.

HANDLE of a Dagger. French. 15th century. Original in the collection of M. Carrand, Lyons. H. 4 in., W. $2\frac{1}{2}$ in.

The flattened handle of a dagger, widened at top and with the guard very short, and terminating at each end in a head. On the flattened part on each side is seen a violent combat of warriors on horseback, some of them being armed cap-à-pie. The carving is in rather low relief. (509.)

'58. 245.

DEVOTIONAL Head of our Lord. French. 15th century. Original in the Douce (Meyrick) Collection. H. $2\frac{1}{4}$ in.

Head of our Lord, with a short beard and long flowing hair, sculptured as a small bust. Effectively but coarsely executed. (510.)

'73. 195.

DEVOTIONAL Head, hollow within. French. 15th century. Original in the Főjerváry Coll. (?), Mayer Museum, Liverpool. H. 2 in.

A devotional head (hollow within). On one side is a well-designed representation of the face of the Saviour, crowned with thorns, with the blood trickling from the wounds made by the spines of the thorns. On the other side is a man's face, one half represented by the bones of the skull whilst the other half of the face is clothed with flesh. (511.)

'73. 196, 197.

TWO Male Heads, forming the ends of a row of beads. French. Late 15th century. Originals in the Douce (Meyrick) Collection. Each, H. $1\frac{1}{3}$ in.

Two heads of aged men, one wearing a coronet with strawberry leaves; the front one nearly hidden by the cap worn beneath the circlet

being turned back over the forehead. The other represents the head of a monk in a cowl. The features are very strongly marked.

(512, 513.)

'58. 245.

MALE (Blackamoor's) Head, forming the terminal boss of a row of beads. French. 15th century. Original in the Douce (Meyrick) Collection. H. $1\frac{1}{4}$ in.

End boss of a row of beads. A Blackamoor's head, with curly hair, and a cap having a row of jewels round it. (514.)

'68. 7.

EIGHT Small Heads, portions of a row of beads. French. 15th century. Originals in the Douce (Meyrick) Collection. Each, H. about $\frac{3}{4}$ in.

These heads are carved in a very expressive manner, representing an emperor (with the German crown), a lady in a highly-decorated heart-shaped head-dress, another lady in the horned head-dress, a bishop in his mitre, a warrior with the vizor of his helmet half raised, a lawyer in the coif with spectacles on his nose, and two aged burghers or nobles with different shaped caps. (515-522.)

'73. 198.

PART of a Panel. French. Late 15th century. Original in the South Kensington Museum, No. 285. '67. (Maskell Cat., p. 116.) H. $2\frac{3}{4}$ in., W. $2\frac{1}{4}$ in.

A charming little group, consisting of the Virgin crowned, standing and suckling the Infant Christ; St. John in his shaggy dress covered by a large cloak and holding the Lamb of God, and a mitred bishop holding his pastoral staff and a crown, at the feet of whom kneels a woman in the dress of a nun. (523.)



SECTION VII.—SPECIAL OBJECTS.

A.—CASKETS OR PORTIONS OF CASKETS.

Note.—The parts of the Brescia Casket of the 5th or 6th century are described in the second section, *ante* Nos. 90–94.

'73. 199–217.



NINETEEN Small Plaques (portions of a casket).
Byzantine. 9th or 10th century. Original casket
in the Royal Museum of Darmstadt. Each plaque
about H. 3 in., W. $2\frac{1}{4}$ in.

1. The Creation of Eve. Adam lying asleep on the ground, Eve coming out of his side, looking upwards, with uplifted hands towards the open hand of God appearing out of the cloud in the right hand upper angle. Inscribed, as in No. 147, ΑΔΑΜ ΤΗΝΟCΑC ΕΤΑ ΕΞΙΛΘΕΝ ΕΚ ΤΟΤΙC ΠΛΕΒΡΑ Α. ΤΟΥ.

2. Adam and Eve, very tall ill-designed naked figures standing, with a tree between them bearing very conventional foliage; the centre branch with a fruit, on which Eve places her hand. Inscribed ΑΔΑΜ ΕΤΑ.

3. Eve standing between two trees. On that to the left the serpent is twined, whispering into her ear; she holds an apple in each hand.

4. Adam stands erect, holding out his hand to take the apple offered by Eve. Inscribed ΑΔΑΜ.

5, 6. Adam and Eve seated naked among the trees, hiding their faces, ashamed, with their hands. Inscribed with their names.

7. The Saviour with a cruciferous nimbus standing erect near a tree. Inscribed ΙC ΧC̄.

8. Adam naked, in fear, covering his face with his hands, approaching towards the preceding figure of Christ. Inscribed ΑΔΑΜ ΠΙΟΤΗ.

9. A winged angel fully draped, with outstretched hand.

10. Adam and Eve naked walking together. Inscribed ΑΔΑΜ ΕΞΕ... ΑΙΘ :

11. Adam with an apron of leaves tilling the ground with a mattock.

12. Adam, fully clothed, with a sickle reaping wheat as high as himself.

13. Adam, fully clothed, carrying a wheat-sheaf on his shoulders.

14. The Death of Abel, who is represented as falling on his knees, with uplifted hands. Inscribed ΤΟΝ ΑΒΕΛ. (The corresponding plaque, with figure of Cain about to strike his brother, lost.)

15. A seated figure, inscribed Ο ΠΑΟΤΤΟC, representing Pluto, the god of mines and metals, holding in his hand an object which looks like a great cabbage rather than a purse of money.

16. Adam, fully draped, seated at an anvil, on which he holds a piece of metal by a pair of pincers, his right hand uplifted holding a hammer.

17. Eve, fully draped, with long hanging hair, seated, holding in each hand a long cylindrical bag distended by hoops, closed at top by a flat circular piece with a handle; that in her right hand pulled upwards to its whole length, the other pushed downwards; the bottoms within a small space on the lower angle of the piece. In conjunction with the two preceding pieces it is evident that these instruments are intended for a pair of bellows, with which she is blowing the stove in which Adam heats the object which he is forging.

18. Portion of a long plaque with ornamental mouldings and an arabesque border with foliage, grapes, and animals, forming the borders of the casket to which the above-described plaques are affixed.

19. Portion of one of the narrow borders separating the plaques, with circles enclosing rosettes.

Some of the figures of the preceding plaques are quite like the same in a piece in the Meyrick Collection, especially the creation of Eve and the death of Abel, described above, No. 147. (524-542.)

'73. 218-222.

FIVE Pieces, being the front, back, two sides, and top of a Casket. Byzantine. 11th century. Original casket in the South Kensington Museum, No. 216. '65. (Mackell Cat., p. 47.) L. $15\frac{3}{4}$ in., H. $4\frac{1}{2}$ in., W. 6 in.

The front, back, top, and sides of this splendid casket from Veroli (the finest of the class to which it belongs) are delicately carved with classical subjects, some of which are identical with those in the plaques in the Meyrick Collection described in the next article. Amongst these subjects are Europa on the bull, Orpheus with his lyre, Bacchus in a chariot drawn by leopards, Pegasus, Esculapius, the child Achilles taught by Chiron, &c.

(543-547.)

'58. 241.

TWO Portions of a Casket with the ends of the top sloping. Byzantine. 9th to 11th century. Original in the Douce (Meyrick) Collection. Each, H. 2 in., L. 10. in.

1. A mythological series of figures. To the left a child feeding a lion, holding a plate to it; above, a hound licking a plate; a child sitting on the top of a short column looking on. In the middle a child riding on a kind of sea horse, and to the right children playing with a mare, one sucking her teats as in the Veroli casket. A small altar in the right angle of the piece. Very deep relief, evidently by the same artist as the Veroli casket.

2. Two centaurs playing on the pan-pipes, with a child playing the cymbals, and one (Chiron) fondling a child (Achilles). In the centre a youthful male figure standing leaning on his long wand. To the left, part of another figure, injured, playing on a kind of lyre. A child with its head in a flat vase as in the Veroli casket. Very bold excellent work.

(548, 549.)

'73. 223.

LONG Plaque with sloping ends (part of the sloping top of a Casket. Byzantine. 10th or 11th century. Original ———? L. $8\frac{3}{4}$ in., W. $1\frac{3}{4}$ in.

At each end is a battle between two warriors, three of whom are armed with short swords and small rounded shields, and the fourth with a short spear. In the middle two naked warriors standing erect, each holding a long spear and a large round shield resting on the ground.

(550.)

'73. 224.

LONG Plaque with sloping ends (part of the top of a Casket). Byzantine. 10th or 11th century. Original — ? L. $8\frac{3}{4}$ in., W. $1\frac{3}{4}$ in.

To the left a female figure fully clad is struggling in front of a slender feat, her arms extended and her wrists fastened with cords. In front of her a man in a tunic approaches armed with a sceptre or short rod in his right hand extended towards her, whilst his left arm is uplifted, holding a sword, with which he is preparing to strike her. To the left two male figures, one in armour seated on an ornamental throne in conversation, each holding a long spear. In the centre two other warriors armed with long spears in debate, one seated on the ground upon his round shield. (551.)

'58. 189.

PLAQUE, evidently the top of a Casket. Byzantine. 10th or 11th century. Original — ? L. $7\frac{1}{2}$ in., W. 4 in.

Within a sunk oblong central panel two warriors on horseback, one armed with a spear, the other with a sword, and each with a round plain shield hanging at his back. Surrounded by an arabesque border forming circles, within which birds and beasts alternate with foliage. The goose, squirrel, and goat are visible among the former. (552.)

'58. 249a.

TOP and four sides of a Casket. Byzantine. 10th or 11th century. Original in the South Kensington Museum. Top, L. 7 in., W. $3\frac{1}{2}$ in. Front and back, L. 10 in., H. $4\frac{1}{2}$ in. Ends, L. $6\frac{1}{2}$ in., H. $4\frac{1}{2}$ in.

1. Top of casket, forming a very deeply incised oblong panel. A combat between ten warriors on horseback and on foot, several of them clad in Byzantine armour and armed with swords and shields. The

action is very energetic, most of the horses rearing on their hind legs. One naked figure seated in front is quietly regarding the fray. The figures are for the most part ill-drawn, but the anatomical details have not been disregarded.

2. Front of casket, composed of three small plaques, each about $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. Surrounded by borders composed of circles enclosing rosettes or stars. To the right and left two naked warriors with cloaks floating at their backs, wearing Phrygian caps, and armed with short swords and small round shields, are preparing to attack each other. In the centre a smaller plaque with a naked figure standing erect with a cloak floating behind him, resting on a spear held in his left hand, whilst his right hand holds what appears like a small vessel with a handle.

3. Back of casket. A similar piece, with three plaques. To the left a warrior in Byzantine armour standing erect, holding a long spear and shield resting upon the ground. In the middle, a male figure in a long tunic, with a cloak floating behind him, is preparing to attack an opponent with his raised short sword, and to defend himself with a small round ornamental shield. To the right another male figure similarly clad and defending himself with a shield, whilst a naked vanquished figure is kneeling on the ground to the right.

4. One end of casket. Two small plaques with borders similar, ornamented with stars. To the left a naked male figure stands erect, holding a long spear and a sword with its belt. To the right a running naked figure armed with a long spear and a shield on which are represented snakes intertwined.

5. The other end of casket. Two small plaques with similar borders; in one a male figure with a tunic and cloak flying behind is armed with a short sword and shield. In the other a naked male figure with a cloak hanging behind him is defending himself with a shield and a short spear, which he is about to throw. (553-557.)

'58. 240.

SIX small Plaques (portions of a Casket). Byzantine. 10th or 11th century. Originals in the Public Museum of Arezzo. Each about 2 in. by $1\frac{1}{2}$ in.

1. A naked female figure seated beneath a tree, resting her head on her left hand, her elbow resting on her raised knee.

2. A naked male figure seated in front of a very conventional tree, holding a budding stem in his right hand.

3. A warrior in Byzantine armour and a Phrygian cap on horseback holding a sword in his right hand.

4. A naked male figure with a cloak flying behind him, armed with a short sword and round shield, advancing forward.

5. A second naked warrior, similarly armed, advancing in the opposite direction.

6. A repetition of No. 2. (558.)

'73. 225.

FIVE small Plaques. Byzantine. 10th or 11th century. Originals in the Public Museum of Arezzo. Each plaque about 2 in. by $1\frac{1}{2}$ in.

These plaques are evidently portions of the same casket as the six last-described pieces.

7. A male figure in a fluted cap and lance, armed with a short spear and round shield.

8. A repetition of No. 1.

9. A male figure in an ornamental cap and clad in a tunic is armed with a short sword and circular shield.

10. A similarly-dressed male figure, with a cloak flying behind him, running towards the right.

11. A combat between a lion and a naked man, who holds the neck of the lion under his left arm. (559.)

'73. 226.

THREE small Plaques. Byzantine. 10th or 11th century. Originals in the Public Museum of Arezzo. Each plaque about 2 in. by $1\frac{1}{2}$ in.

These three plaques are evidently portions of the same casket as the pieces last described.

12. A male figure on horseback armed with a raised sword in his left hand has seized with his right hand the left leg of a male bearded figure lying prostrate beneath the fore-legs of the horse, and holding a sword in his left hand.

13. A male figure in a tunic, armed with a long spear, riding on horseback.

14. Another male figure on horseback carrying a slender trumpet or a short spear in his left and a short sword in his right hand.

There is much energy in these little figures of warriors, although the workmanship is coarse. (560.)

'73. 227.

PLAQUE with oblique ends. Byzantine. 10th or 11th century. Original ———? L. $5\frac{3}{4}$ in., W. $1\frac{3}{4}$ in.

This plaque evidently formed the sloping side of the top of a casket. A naked figure standing erect holding a long spear at the side of a couch, on which lies at full length a figure clad in a tunic, with a circular shield and sword lying by his side. To the right a battle between a male person armed with a shield and sword and a naked male figure, whose shield is being trampled upon by his assailant. (561.)

'73. 228.

PLAQUE with oblique ends. Byzantine. 10th or 11th century. Original ———? L. $5\frac{1}{2}$ in., H. $1\frac{3}{4}$ in.

A similar plaque to the last-described piece. To the left a female figure (one of the Fates?) stands with outstretched right arm holding a distaff downwards, her left hand elevated pointing to a tall candelabrum standing on a tripod, at the opposite side of which stands a male figure in a cap and tunic, holding a long spear and with a short sword suspended by a belt from his shoulder across his chest. To the right a combat between two male figures in caps and tunics, armed with short swords and round shields. (562.)

'73. 229.

SMALL Plaque (top of a Casket?). Byzantine. 10th or 11th century. Original in the Public Museum at Arezzo. L. $3\frac{1}{2}$ in., H. $1\frac{3}{4}$ in.

A very spirited contest between a naked man (Hercules?) and a lion, the neck of which is held under his left arm, whilst the lion bites and scratches with his fore-foot the thigh of the man, behind whose back

floats a lion's skin (qy. of the Nemean lion). To the left stands another naked male figure armed with a large club, holding the shoulder of the lion with his left hand. To the right a small tree. (563.)

'58. 242.

TWELVE small Plaques (portion of a Casket). Byzantine. 10th or 11th century. Originals ——— ? Each piece about 2 in. square.

These twelve pieces were portions of a large Byzantine casket made up of small plaques separated by bars composed of small circles containing elegant roses and occasionally with side faces of a very negro character. The plaques contain representations of single classical figures, generally in energetic attitudes.

On the sloping roof the front and back plaques contain figures of—
1. An aged man playing a square organistrum or lyre, which he holds by a semi-circular handle fixed at its side. 2. A naked figure dancing, holding circular rings or coronets in his hands. 3. Another dancing figure with his back towards the spectator, holding a long scarf over his head. 4. A winged cupid seated on a leaf blowing a conch. 5. A naked figure dancing on his hands, his legs bent backwards. 6. A horned centaur lying on the ground with his head raised in the air. 7. A cupid holding a globe flying in the air over a serpent.

The two sloping ends of the top contain two groups. 8. Two naked figures, one pulling the branch of a tree, the other approaching with a long rod, to the left is a vase overthrown, into which a naked figure has fallen head foremost, his legs kicking upwards in the air. 9. Two naked figures playing with a centaur sitting on the ground.

The upright front and back pieces contain nine plaques. 10. A seated figure half draped playing on a square stringed instrument resting on a pedestal. 11. A male figure struggling with a lion, the jaws of which he has seized with his two hands. 12. A juvenile figure on horseback holding a spear. 13. A male nude figure with a cloak flying open behind, armed with a circular shield with a central boss, throwing a spear with his raised right hand. 14. A male nude figure with a large cloak floating at his back dancing, holding a staff over his head. 15. Another more vigorous combat between a lion and a man. 16. A male semi-clad figure with a long spear. 17. A warrior in energetic action with a circular shield brandishing a sword over his head. 18. A centaur playing on a flute, with a dog riding on his back.

Each upright end has two plaques. 19. A nude male figure with a large cloak at his back standing erect and playing on a flute. 20. A nude male figure seated on a leaf playing a kind of violin with a long bow. 21. A warrior clad in Byzantine armour, with a circular crested helmet, bearing a shield. 22. A third combat between a lion and a man, who has grasped the lion's head under his right arm. (564-575.)

'71. 50.

NINE Pieces of a Casket. Byzantine. 10th to 12th century. Original in collection ———? Body of casket, L. $10\frac{3}{4}$ in., H. $5\frac{1}{2}$ in., W. 9 in. The flat central part of the top is $5\frac{1}{2}$ in. by 4 in.

Each of the nine portions consists of one or more central plaques, surrounded by borders composed of small circles, each enclosing a star or rosette. Each of the five pieces of which the top consists have only a single central plaque, on which is sculptured in low relief a series of ill-designed, naked bacchanalian figures dancing, or otherwise arranged in the most outrageous attitudes, bearing circular chaplets of flowers or branches of plants, blowing long horns, or holding quivers. The four pieces of the body of the casket are ornamented with figures of animals in the central plaques; thus on the front are two larger plaques, each with a wonderful lion with great claws and very human-like heads, and a smaller central plaque with an animal, probably intended for a hare. On the back piece the two central plaques are carved with a pair of peacocks drinking out of a vase and a lioness seizing a hare, a griffin looking on; the same lioness and griffin are again represented on each end piece of the casket. (576-584.)

'55. 64.

PLAQUE, part of a Casket? Arabian? 10th to 12th century. Original in the collection of — Nightingale, Esq. Now deposited in the Salisbury Museum. 2 in. broad, $5\frac{1}{2}$ long.

Two winged griffins carved in very high relief, facing each other, the bodies being those of winged lions, the heads with the beaks of eagles

with long erect topknots. Between them is a richly ornamented pierced rosette. Rude workmanship. Found in the ruins of Old Sarum. (585.)

'55. 85.

PANEL of a Casket? Eastern? 10th century? Original in the collection of the Rev. Walter Sneyd. L. $2\frac{1}{2}$ in., W. $1\frac{5}{8}$ in.

A seated griffin with long neck and head like that of a horse, wings erect and tail like that of a bird bent upwards. Rude work. (586.)

'58. 142.

SMALL Plaque of a Casket. Byzantine. 10th century? Original in the Public Museum of Arezzo. W. $1\frac{5}{6}$ in., L. $4\frac{1}{3}$ in.

A lion with great energy devouring a bull, lying back downwards on the ground; to the right a winged griffin has seized the tail of the lion in its beak. (587.)

'73. 230a, b, c, d, e, f, g.

SEVEN Plaques, portions of a Casket. Oriental. 12th century? Originals in the South Kensington Museum, No. 6974. '60. (Maskell Cat., p. 26.) Five of the plaques, $8\frac{1}{2}$ in. by $2\frac{1}{4}$ in. Two of the plaques, 7 in. by $2\frac{1}{4}$ in.

Each piece contains two or three figures of birds or beasts rudely designed, amongst which are peacocks, turkeys, dogs, hawks, deer, a lion attacking a camel, a lioness, and several monstrous animals, one with a human head; the spaces between the animals filled in with branches and foliage of a conventional form. The execution is rather peculiar, the flat surface of the ivory being retained, the background cut to an uniform depth, leaving the outlines of the animals sharp and vertical, whilst the wings, ribs, and other details are formed by incised lines on the flat surface. (588-593.)

'68. 6.

THREE small Panels, portions of a Casket? Eastern. 10th to 12th century. Originals ———? One piece, L. 3 in., W. $1\frac{1}{2}$ in. The two others, $1\frac{1}{2}$ in. square.

1. Two fabulous animals (one a griffin and the other a dog with horns) standing facing each other, with a very conventional tree (not unlike the sacred tree of the Nineveh sculptures) between them.

2. A hyena-like animal standing near a similar tree.

3. A bear seated near a tree which grows horizontally out of the side of the panel. (594-596.)

'73. 231-234.

FOUR Plaques, forming the four sides of a Casket. Eastern? 12th century? Original ———? Two $11\frac{1}{2}$ in. long, 5 in. wide. The other two 7 in. long by 5 in. wide.

Front piece of casket.

A plaque of extremely rude workmanship, with three rectangular spaces, one with a nondescript kind of a dragon seated, with wings; another with an elephant with an ornamental belt thrown over his shoulders, and the third with a heart-shaped ornament formed of feathers or scales. These spaces are separated, and the whole surrounded by bars ornamented alternately with very rude leaves and bunches of grapes.

Back piece of casket.

Mounted in the same manner as the last piece, except that the two quadrangular side spaces are filled with a lion standing beside a tree and a wonderful beast with a long tail, a bird's head, and a pair of rudely-formed wings.

End piece of casket.

Ornamented in the same manner as the two last-described pieces, except that there are only two quadrangular spaces, in which an eagle and a nondescript beast with snarling jaws and a tree are represented.

The other end of casket.

Ornamented in precisely the same manner as the three last-described pieces, except that the two quadrangular spaces contain representations of a bird like a turkey cock and a bear, with two trees. The workmanship and design of these four pieces are alike contemptible.

(597-600.)

'58. 188.

TWENTY-FOUR small Plaques, being portions of a Casket. Northern? 12th century? Original casket in the Museum of the Hôtel de Cluny, Paris. General size, 3 in. by 2 in.

A series of twenty-four plaques of the very rudest design and execution, thirteen of them containing representations of human figures, many of whom are crowned and either seated or standing, sometimes in groups of three and often bearing palm branches. The largest piece, 4 in. by $2\frac{3}{4}$ in., evidently the centre of the box, is intended for the Saviour seated on a chair with ornamental arms at the sides, on which the elbows of Christ rest, the left hand holding a book, and the right hand elevated in benediction, with the thumb and first and second fingers extended. The nimbus is large and cruciferous, and on the sides of the head is a representation of the sun and crescent moon. Each of two smaller plaques contains two standing figures with large plain round nimbi, possibly intended for the four Evangelists. Another plaque represents a man attempting to hang himself (Judas?), but his feet rest on the ground and the rope is quite loose round his neck. Another plaque represents a crowned seated figure, behind whose back a male and female are embracing each other. The other figures are unintelligible. The other eleven pieces are ornamented with very rudely designed birds, beasts, and foliage or interlaced ribbon work. (601-624.)

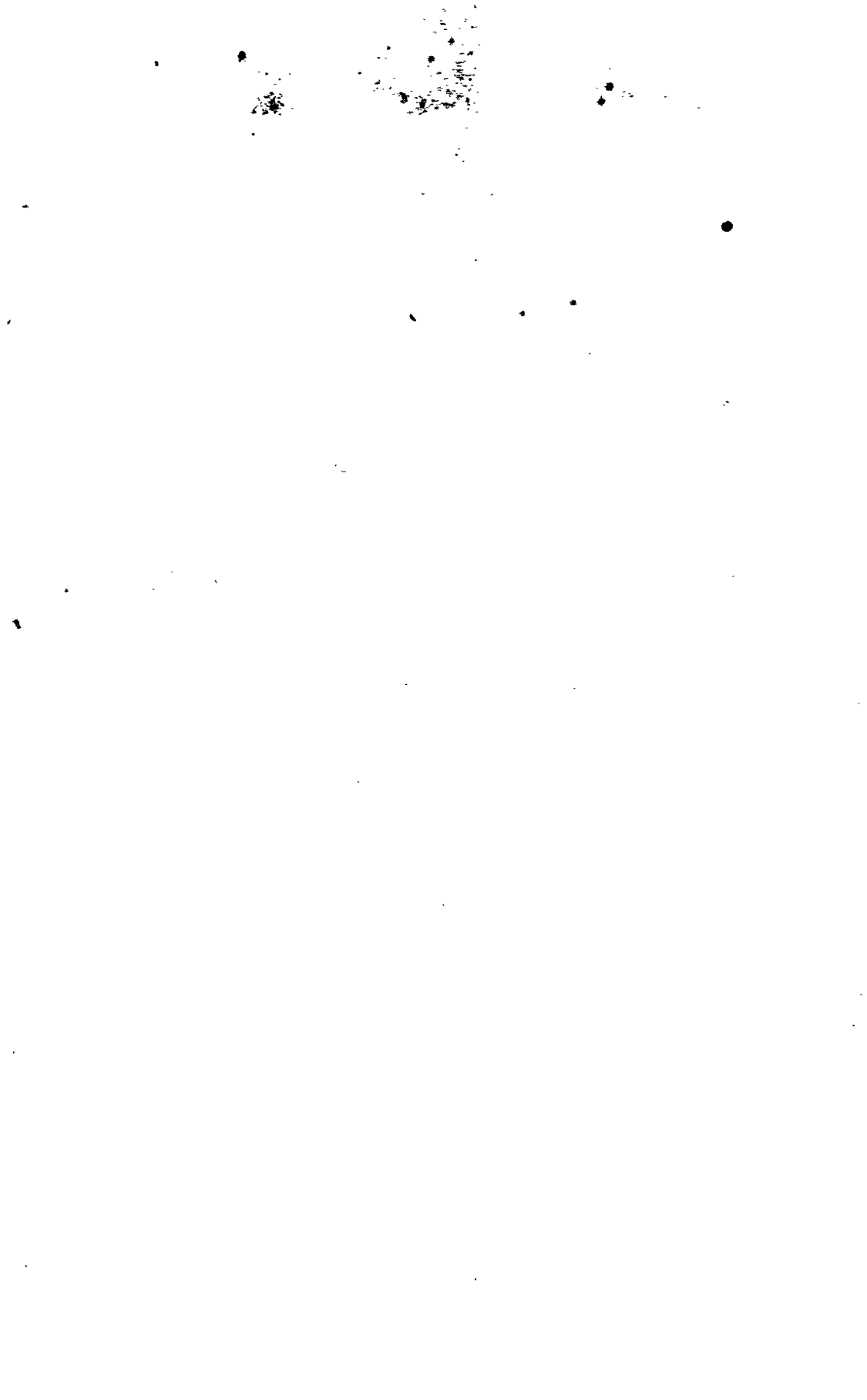
'58. 191.

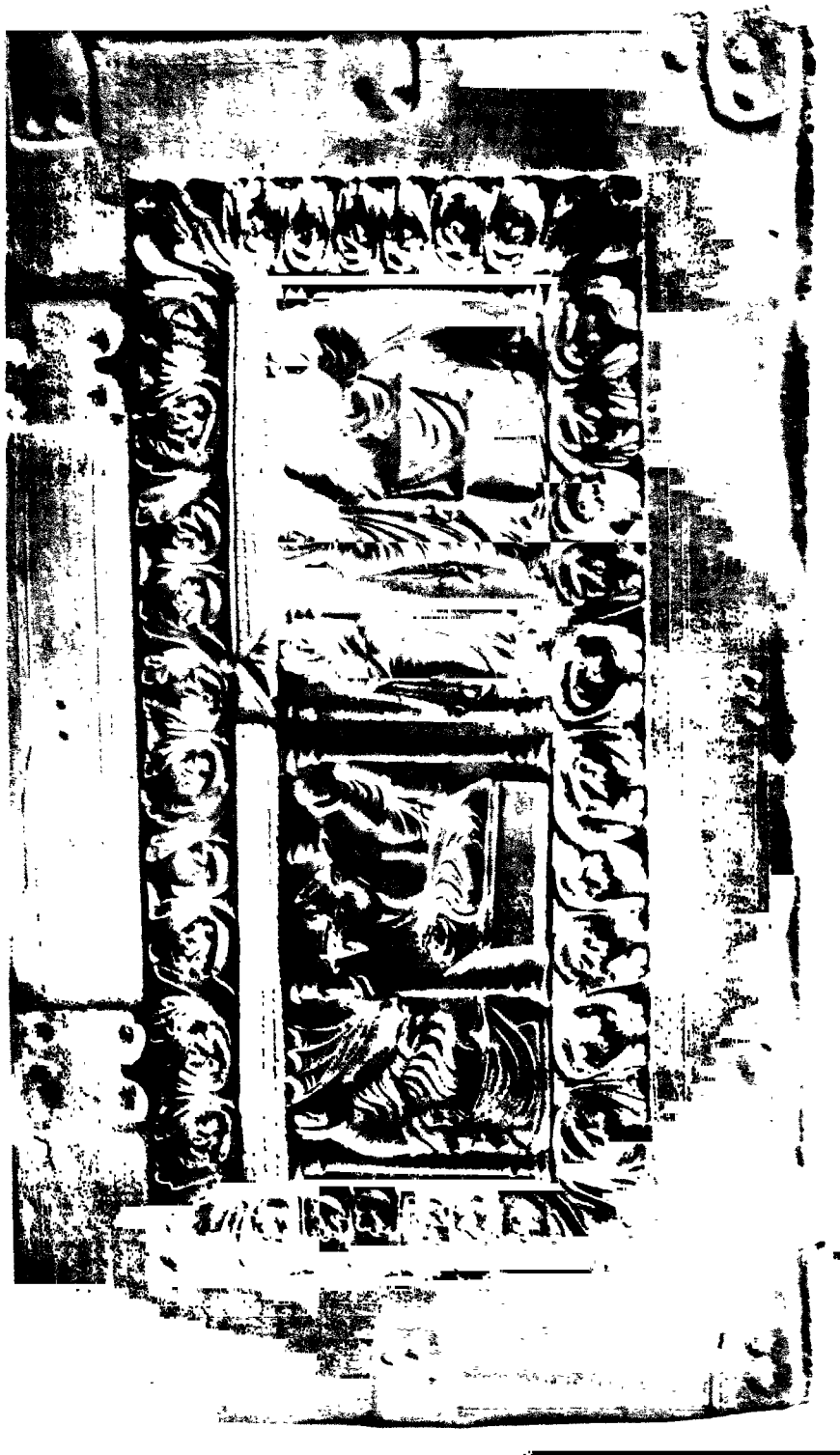
EIGHT Pieces, being portions of the bottom and sloping top of a Casket. Carlovingian or late Anglo-Saxon. 10th century. Original casket in the Museum of the Louvre, Paris. Length of casket, 9 in., depth, $5\frac{1}{2}$ in., width, $5\frac{1}{2}$ in.

These eight pieces form the front, back, and sides of the bottom and top of a casket, of great interest, the designs of the several pieces being entirely in the style of the later Carlovingian miniatures, whilst the meagre forms of the long-necked women, as well as the architectural and foliated details, call forcibly to mind the drawings of the Anglo-Saxon school of the tenth and early part of the eleventh centuries.

1. Front of casket. L. $9\frac{1}{4}$ in. by 5 in.

Herod receiving the wife men. In the centre, beneath a rounded arch or rather dome, resting on side columns with capitals, is seated





Herod crowned, holding a rod with a ball at the top. His right hand is extended towards the Magi, who approach from the left in cloaks fastened on the right shoulder with fibulæ and Phrygian caps, one emerging from a building with square door and round-headed windows in the upper story. On either side of Herod's throne is a triangular-headed doorway, that to the right having a curtain looped up on the side column in the antique manner. To the right stand two of Herod's guards, armed with long spears and large circular shield resting on the ground, and at the end is a building corresponding with that at the other end. Surrounded by a broad and handsome foliated border.

2. Back of casket. $9\frac{1}{4}$ in. by 5 in.

The Nativity and Presentation in the Temple. To the left beneath a long flat roof, supported on slender columns, the Virgin is lying with the head propped up on a couch, a curtain hanging from the roof looped up on the adjoining column in the usual manner, the Infant is lying in a large square box to the left, with the ox and ass; Joseph seated in the right upper angle under the roof, resting his head on his hand; to the right, also beneath a long flat roof, supported by slender columns, the Virgin with outstretched arms supports the Infant, which Simeon prepares to take, also with outstretched arms, covered with a napkin, over a square altar covered with a cloth. A female attendant bearing the doves enters the square-headed door of the temple behind the Virgin. These females wear a close cap covered by what appears to be part of the great cloak in which they are wrapped; they are all represented with singularly long necks. Surrounded by a broad handsome foliated border.

3. $6\frac{1}{4}$ in. by 2 in.

The Offering of the Magi. The Virgin seated at the entrance of an open building or shed with a flat roof, supported by slender columns at the angles. She holds the Child entirely wrapped in swaddling clothes on her knee; behind her in the tent is seated Joseph, holding a book with his left hand, and extending his open right hand, and behind him stands a female attendant. The three Magi approach from the left, the first and second with bent bodies, the third kneeling, each wearing a Phrygian cap, and each holding a large saucer-like bowl filled, apparently, with coins. Each also wears a cloak, fastening at the right shoulder with a brooch.

4. $6\frac{2}{3}$ in. long by 2 in. wide.

The Flight into Egypt, treated in a very unusual manner. To the right is the walled city of Jerusalem with watch towers, a round building with a cupola and the temple within the walls, towards which approach Joseph on foot, carrying a knobbed staff, pointing towards the city, with his head turned back towards the Virgin, who follows him on foot,

carrying the Infant (with a plain circular nimbus). She is followed by another female with a long staff and a man by the side of a conventional tree. The treatment of these figures, especially the attenuated form of the long-necked females, is very similar to that seen in Anglo-Saxon miniatures of the tenth and eleventh centuries.

5. The angel, with a round plain nimbus, holding a long rod with a trefoil at the top, appearing to the three wife men lying together on the ground asleep, wearing Phrygian caps.

6. Sloping end of top of casket.

The angel appearing to Joseph in a dream to warn him to flee to Egypt. Joseph is lying asleep at the door of a building with a square top and a triangular pediment, resting upon columns, round which the large curtain is looped in the antique manner.

7. End of casket. 6 in. by $5\frac{1}{2}$ in.

The Annunciation. The Virgin is seated at the entrance of a Byzantine dome-roofed building holding a flower (?) in her left hand, her right hand extended towards the archangel, who approaches with outspread wings, holding a long sceptre, and with his right hand extended towards the Virgin, behind whom a female attendant is standing. Surrounded by a broad foliated border.

8. The other end of casket. 6 in. by $5\frac{1}{2}$ in.

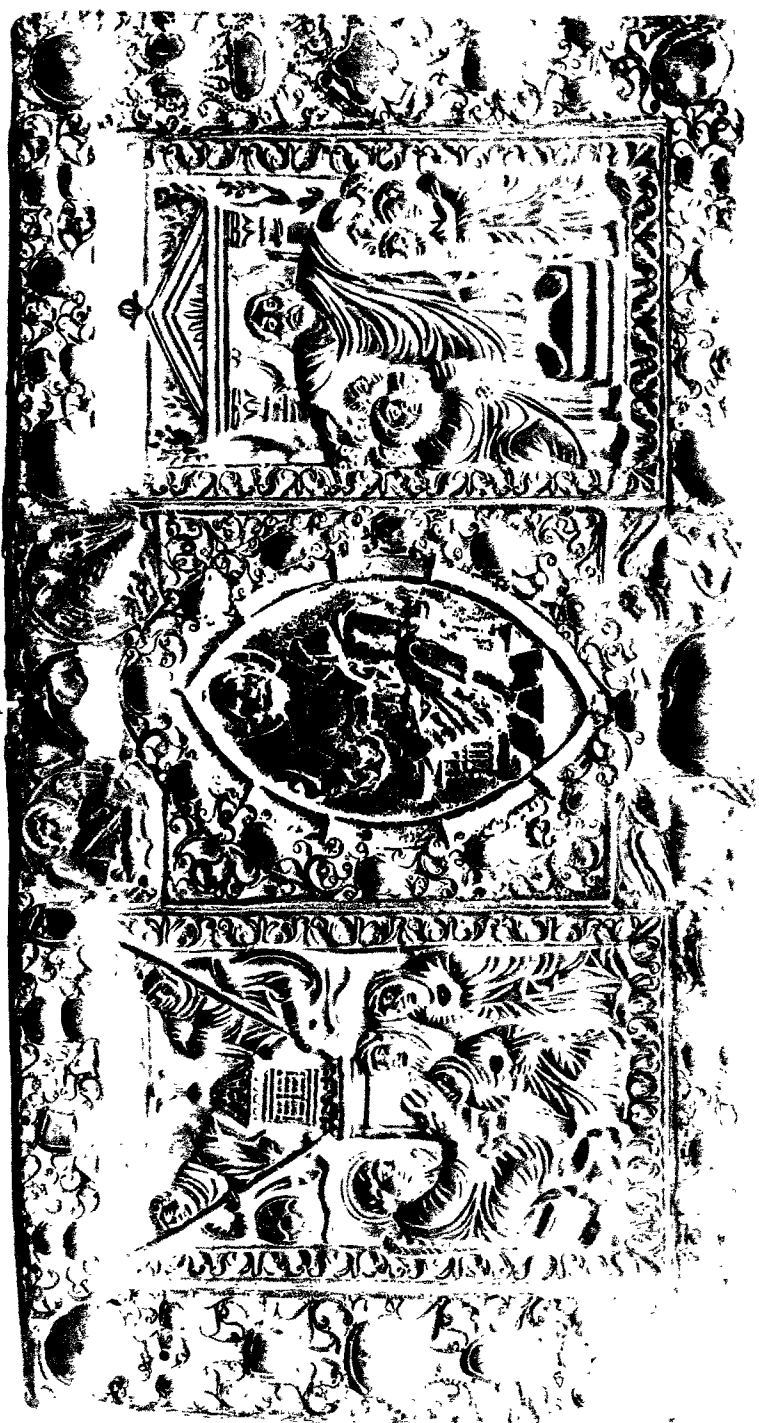
The meeting of Mary and Elizabeth, who are embracing each other in front of a double-roofed building, with two rounded entrances, one with a curtain looped up on the side column, the other occupied by a female figure holding a flower? Surrounded by a broad foliated border.

Three sides of this casket are figured by Labarte, *Hist. d'Arts Industr.*, Album, sculpt. pl. 10, and considered by him to be Byzantine of the ninth century. (625-632.)

'73. 235-239.

TOP and Four Sides of a richly-decorated Casket. German. 10th or 11th century. Original casket in the Treasury of the Cathedral of Quedlinburg. (Reprod. Verz. Berl., Kunst Kammer, iii. b. 199-203.) L. $11\frac{1}{2}$ in., H. 6 in., B. 6 in.

Portions of a casket, very richly decorated with jewels and filagree work, in the treasury of the Cathedral of Quedlinburg, presented by the Emperor Henry I.



1. Top. $6\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

A seated figure of Christ in the centre, and the four evangelical symbols at the four corners in chased metal work, on either side of which is an ivory plaque, $4\frac{3}{4}$ in. by 3 in. 1. The three Maries at the sepulchre, which rises in the middle in the shape of a Romanesque tower square at the bottom, rounded above and terminating in a small conical roof; within the open door are seen the folded grave clothes. The angel is seated to the left and the Maries approach from the right, holding pots of spices, the foremost in a crouching attitude. The two soldiers asleep on their round shields and bearing long spears in the upper angles. 2. Christ standing in front of the entrance of a classical temple (with a triangular pediment resting on circular columns with slightly ornamented capitals, and with curtains looped on to the columns) stretches out His hands on either side, laying them on the heads of two groups of disciples standing on either side of Him.

2. Front similarly ornamented with jewels and filagree work, and with metal chasings of the Crucifixion, with two Evangelists seated at the sides of the cross and with busts of the Virgin and Child and eight saints. In the centre is an ivory plaque, $9\frac{1}{2}$ in. by 2 in., with the representation of a Romanesque building in the middle and at each end (the middle one serving for the keyhole), with six figures of apostles carved in very deep relief, all holding books, with plain round nimbi, but entirely destitute of individuality, except one without a beard.

3. Back. 6 in. by $11\frac{1}{2}$ in.

With square metal plaques, on which are busts of saints in the Byzantine manner, in raised metal work, and in the centre with an ivory plaque with three buildings and six small figures of apostles (agreeing precisely with those of the front) seated holding books, with round plain nimbi, in very high relief.

4. One end. 6 in. by 6 in.

Sides, top, and bottom, with metallic chasings, with busts of saints, and ornaments. In the centre is an ivory carving representing the Transfiguration. Christ standing in the centre above, with a cruciferous nimbus, young and beardless, attended by Moses and Elias; beneath, the three apostles in attitudes of alarm. Surrounded by a neat foliated border.

5. The other end. 6 in. by 6 in.

Sides, top, and bottom, with metal chasings¹ of busts of St. Peter and other disciples. In the centre an ivory carving representing Christ

¹ The plaques with the busts of St. Peter and the other disciples at each end of this casket have evidently been cast in moulds, being perfectly identical, each little plaque being separate, and nailed separately with seven or eight small round-headed nails.

washing the feet of the disciples before the entrance to a classical building, with a triangular pediment as in the top. Two of the disciples are seated to the right, putting their feet into the water at the same time; another who, already washed, is putting on his sandals behind the head of Christ. The heads of the other nine apostles are seen in the background. Surrounded by a neat foliated border. The design and execution of the ivories of this casket are very characteristic and distinct, the figures very short and robust, the attitudes ill-arranged, and the features rudely treated, but the draperies are better disposed.

Abbild. des Schatzes zu Steuerwald, Nos. 25-28. (633-637.)

'73. 240-243.

FOUR Pieces of a Runic Casket. Scandinavian? 11th-12th century. Original in the British Museum. L. $9\frac{1}{2}$ in., H. 4 in., W. 6 in.

These various parts of a casket are made of whalebone, bearing Latin and Runic inscriptions, and have been presented by A. W. Franks, Esq., F.S.A., to the British Museum. Extremely valuable as a specimen of Northern-British or Scandinavian workmanship, and which has been referred by Mr. Maskell to the eighth century (Cat. Ivor., Pref., p. xlix), but to which I am induced to give a more recent date from the armour of some of the warriors as well as from a comparison with the stone carvings of the Isle of Man and Scotland, to which it is impossible to ascribe a date earlier than the eleventh or twelfth century.

1. Front of casket. $8\frac{1}{2}$ in. by 4 in.

To the right is a compartment in which, beneath a rounded arch, is seated the Blessed Virgin holding the Child (the latter with a cruciferous nimbus) with the three Magi offering their gifts, preceded by a bird of large size and guided by a rose-like star. To the left is a compartment with a figure catching birds by the neck, and two females approaching a bearded figure in a workshop, with large pincers, hammers, and other objects. This was considered by Mr. Haigh to be intended for the decollation of St. John the Baptist, but Prof. Bugge, of Christiana, with greater probability, considers it to represent the story of the Smith Weland. The whole is surrounded by a Runic inscription concerning the capture of a whale.

2. Back, 9 in. by $3\frac{3}{4}$ in.

In the centre is a round arch resting on fluted columns, beneath which are various animals, with interlacing necks and tails. Around the top of the arch, which is intended to represent the city of Jerusalem, a contest is taking place between several figures. To the left above, Titus and several warriors armed with spears and swords, one wearing a helmet with a nasal, approach the arch, and to the right, a procession of the inhabitants leaving the city, inscribed *INC FUGIANT IERUSALIM* in Anglo-Saxon letters. Below, to the left, is the scene of a tribunal, the prisoner seated, holding a cup in his hand; to the right, a prisoner with a rope round his neck is led off by seven attendants; at the top and sides is an inscription in Runic letters, translated "Here fight Titus and the Jews."

3. Top of casket, 9 in. by 3 in.

A battle scene in front of a small building, with zig-zag ornamented round arch, resting on short columns, ornamented with ribbon-patterns and knot-work, with the triquetra in the angles; beneath the arch a female appears to be seated. The warriors, who approach from the left, are armed with long spears, swords, small circular shields, and bows and arrows; several appear to have the upper part of the body clad in ring or chain armour, represented by small round knobs, and one of them has a helmet with a nasal; and the legs of another appear to be covered with scale armour. An inscription of five Runic letters appears near the arch, and is probably intended for the owner of the mansion, *ÆGILI*; this part of the design being inclosed all round by an ornamental border, probably representing a wall, the open entrance of which is defended by a man with bow and arrows.

4. End, 6 in. by $3\frac{1}{2}$ in.

A hunting scene. Four hunters armed with long spears appear amongst trees of a most conventional design hunting wolves, one of which is lying on its back giving suck to two infants, intended for Romulus and Remus, as we are informed by the Runic inscription extending all round the design, the names being spelled Romwalus and Reumwalus.¹

Figures of these four pieces of the casket are given in Stephen's "Old Runic Monuments," pp. 470-475, and *see* pp. xxxii and lxix, lxx; and two of them by Mr. Maskell, *Ivor.*, Pref., pp. xlix and l. *Defscr.* Franks in *Proc. Soc. Antiq.*, 2nd Ser., v. 3, p. 382. (638-644.)

¹ On the Rambona diptych the name of Remus is also spelled Remulus.

'58. 32, 32a.

THE twelve sides of a dodecagonal Casket. Byzantine. 11th or 12th century. Original in the Treasury of the Cathedral of Sens. Each side, H. $7\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

The subjects on these twelve panels are arranged in three tiers. In the lower tier are represented twelve scenes from the life of David. In the middle are as many scenes from the history of Joseph, and the top tier is occupied with ornamental figures of birds, beasts, and monsters, such as griffins devouring oxen or serpents, lions attacking goats or stags. The top of the box is pyramidal, so that the sloping top of each of the twelve sides is triangular in shape, and on these twelve pieces the history of Joseph is continued.

The history of David commences with—1. David struggling with a wolf, which has seized a lamb from the sheepfold. 2. David with a large club fighting with a bear standing erect, and David fighting with a lion. 3. Samuel objects to anoint either of the seven sons of Jesse standing before him. 4. Samuel blessing Joseph standing amongst his sheep. 5. Samuel anoints David. 6. David with a lamb brought by Jesse to Saul seated under a rounded arch (as appears by the Greek inscription in red ink partially effaced, Ο CAMOΘΗΛ . Φ . . . Ε ΠΟΝ . . . Δ . . . CAOTIA BACIA¹). 7. David clad in a cuirass and helmet, and holding a long spear, receives a scroll from King Saul, who makes him his armour bearer (1 Sam. xvi. 21); an attendant with a sword and spear walking away. 8. David with a sling attacking Goliath on horseback; above, David cutting off the head of Goliath. 9. The head of Goliath brought in triumph to Jerusalem, a female dancing at the gate of the small round city (1 Sam. xviii. 6). 10. Saul trying to kill David with a javelin (*ib.* xix. 10). 11. David stooping at the entrance of a cavern (in front of which Saul is seated with two standing attendants) cuts off the skirt of Saul's robe to prove that he had had him in his power. 12. David standing on the top of the cave, shows to Saul, mounted on horseback and about to depart, the skirt of his robe (1 Sam. xxiv. 11).

The history of Joseph commences with—1. Joseph narrating his dream to his eleven brethren, who are seated round a semicircular table, with several sheep in the background. 2. Eight of his brothers seated, one standing, and two stooping over the prostrate body of Joseph, apparently pulling off his clothing. 3. In the centre, a pit, into which

¹ The Greek inscriptions in red ink or paint on various of these panels are either entirely or partially effaced.

Joseph, nearly naked, is being let down by two of his brothers, who hold his hands, six others standing in the background. 4. Two camels to the left, on one of which an Ishmaelite is riding, the other Ishmaelite is bargaining with one of the brothers of Joseph, who is now kneeling prostrate on the top of the well. 5. The same figures as in No. 4, the second Ishmaelite paying the money to the brother, Joseph standing behind the former. 6. (Evidently misplaced.) Joseph led by the hand by an attendant to a male figure (Potiphar), seated at the mouth of the building with barred windows, as in No. 10, probably intended to represent him being cast into prison after the affair with Potiphar's wife. 7. Three of the brothers of Joseph bring his coat to Jacob, seated on a high-backed chair with a long sloping arm. 8. The Ishmaelites with their camels selling Joseph to an agent of Potiphar, seated on horseback. 9. Joseph brought to Potiphar and his wife, who are seated on a couch in front of a house. 10. The same house and couch on which Joseph is now seated, Potiphar's wife standing to the right, pulling off Joseph's cloak. 11. Potiphar's wife showing Joseph's cloak to her husband, seated before a house with barred windows, seen in the misplaced No. 6. 12. Joseph now standing in front of the same building, with barred windows, is accused by Potiphar, before an aged, long-bearded judge, seated on a cushioned throne.

The history of Joseph is continued on the twelve conical pieces which form the pyramidal lid of the box. There is some difficulty in determining several of the designs. 13. Within a deeply-sunk arch a young figure is standing with his left hand elevated, as if pleading. On the top of the arch, on a Byzantine cushioned seat, is seated an aged figure with two attendants at his sides, two other attendants are seated at the sides of the arch. Mr. Oldfield¹ considers this to represent Joseph tried and sentenced to prison, whilst Lenoir considers it to represent Jacob seated in the Land of Goshen, receiving Joseph, who enters at the arched doorway of his house. An angel with outspread wings at the top of the piece. 14. Joseph in prison, is having the fetters fixed on his legs, an angel above watching over the scene. 15. Joseph seated in prison, between the chief butler and baker (interpreting their dreams) guarded by two jailors with swords; an angel above. 16. Pharaoh lying asleep, above him the seven fat and the seven lean kine seen by him in his vision. 17. Joseph taken out of prison (the same building with barred windows seen in several of the preceding pieces). 18. Joseph standing before Pharaoh interpreting his dream (an angel above).

¹ Relying on the trial of Arius as represented in a Greek painting of the 13th century, given by D'Agincourt, *Peinture*, pl. xci. fig. 7.

19. Joseph's steward searching the sacks of Joseph's brethren, nine of whom stand in a row; above, several laden camels. 20. Joseph seated at a semicircular, provisioned table, below him his eleven brethren standing, Judah on his knees interceding for the rest against the charge of stealing Joseph's cup. 21. Jacob in a car, driven by one of his sons, and drawn by four horses, journeying into Egypt. 22. Joseph descending from his chariot, embracing his father Jacob; above, a group of two men and an ox lying on the ground, which Mr. Oldfield describes as "perhaps an awkward representation of the killing of a fatted calf in honour of Jacob's arrival." It appears to me rather intended for one of the sacrifices offered up by Jacob during his journey (Genesis xlv. 1). 23. Joseph and Jacob seated at the head of a circular table laid out with meats, round which are also seated Joseph's eleven brethren; an angel above. 24. Joseph in his four-horsed chariot (two horses flanking to the right and two to the left) holding a sceptre in his raised right hand, and crowned by his guardian angel.

There is considerable skill in the design of these various groups, and the archæological details are very interesting. They are deeply carved, and although strongly Byzantine in character, they exhibit much influence of western art.

Figured, Millin Voyages, vol. 1. pp. 97-111, pl. ix. fig. 1, and pl. x. A. B. Lenoir, Monumens des Arts, Paris, 1840, fol., pl. 28, 29. Violet le Duc, Dict. d. Mobilier Franc. 1. p. 80, figs. 4, 5.

(642-653.)

58. 116a.

THE top and four sides of a Casket. Byzantine. 11th or 12th century. Original in the Douce (Meyrick) Collection. L. 18 in., H. 5 in., B. 7 in.

End of casket, $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in.

Busts of three saints, separated from each other, and surrounded by several very beautifully designed and carefully executed foliated borders. The saints are represented with full faces towards the spectator, with plain round nimbi, with scarcely any individuality, and large staring eyes. In the middle is SC^S GREGORIVS PP^A, the letters arranged on either side vertically in the Greek manner. He is tonsured and wears the pallium, holding a book in the left hand and with his right hand raised with all the fingers extended. The saints on either side of him are the two Romans SC^S NERVVS (*sc*) and SC^S ACHILLEVS, with short hair, each holding the martyr's crown or circlet.

End of casket, with similar decorations, 5 in. by $7\frac{1}{4}$ in.

In the centre is a plaque with the keyhole, to the left is \overline{SCS} IVSTV . . and \overline{SCS} PANCRAIVS, each holding the martyr's circlet, the former only being tonsured.

Front of casket, 5 in. by 18 in.

Eight plaques with busts of saints and foliated borders, as in the two preceding pieces. Here are SS. Philip, Thomas, John (APLS), Peter, Paul, Andreas, Bartholomeus, and James (APLS), all except St. Peter hold books or scrolls in their left hands. St. Peter (who alone is tonsured) holds two large keys in his right hand, the wards of which are arranged monogrammically¹ to form the letters PE and TRVS, whilst St. Andrew holds a small benedictional Byzantine cross in his right hand; each has a small circular nimbus. The inscribed names are in Roman capitals.

Figured and carefully described by G. Scharf, in Jones, Waring, &c., *Art Treasures at Manchester*, p. 12, pl. 2.

Back of casket, 5 in. by 18 in.

Eight busts of saints, Stephen the protomartyr, Mark, Taddeus, Matthew, James, Simon, Matthias, and Luke, in small plaques, each $2\frac{1}{4}$ in. by $1\frac{1}{2}$ in. in size, by the same artist as the preceding pieces. The hair is generally parted on the forehead, St. Stephen alone with the tonsure; each holds a roll or book in the left hand, the right hand raised. St. Matthew in the act of benediction, with the forefinger alone extended, the top of the second finger touching that of the thumb; whilst in St. Luke the first, second, and third fingers are extended, the top of the third touching that of the thumb. Each saint has a large plain circular nimbus. St. Stephen alone wears an ecclesiastical dress. These busts are separated from each other, and the whole surrounded by foliated borders.

Top of casket, 7 in. by 18 in.

Seven plaques, each $2\frac{1}{2}$ in. by $1\frac{1}{2}$ in. In the centre is a bust of Jesus Christ; to the left, busts of the Virgin Mary and two female saints, and to the right those of St. John the Baptist and two male saints, designed and executed in the hard Byzantine manner, with great staring eyes. The Saviour is bearded, with long hair falling on the shoulders, a large cruciferous nimbus, holding a book in the left hand, His right hand raised in benediction, the thumb and first and second

¹ Thus in the second key the down stroke of the T forms the first stroke of the R, the bottom half of the second stroke of the R bends upwards to make a U, and the S is suspended at the bottom of the U.

fingers extended, the third and fourth bent down; inscribed, $\overset{\text{IHC}}{\text{IC}}$
 $\overset{\text{XPS}}{\text{XPS}}$; the Virgin wears a head dress which extends like a fringed collar over the shoulders; she raises both open hands in front of her breast, the left hand with the inside turned towards the spectator, whilst the right has the back of the hand seen. She has a plain circular nimbus (as have the two female and three male saints). The two females are inscribed, $\overset{\text{SCA}}{\text{IVLIA}}$ and $\overset{\text{SCA}}{\text{DARIA}}$, and each holds a small benedictional Byzantine cross in her left hand. St. John the Baptist is clad in a cloak with a shaggy border, and bears in his left hand, as do also the two other male saints, $\overset{\text{ALLEX}}{\text{NDER}}$ and $\overset{\text{CRISAN}}{\text{TVS}}$, circular wreaths, as emblems of martyrdom. These plaques are separated from each other, and the whole is surrounded by several borders of shallow cut foliage, designed in very elegant patterns, and executed with the utmost neatness and precision, giving an extremely rich appearance. (654-658.)

'58. 186.

FOUR portions of a Casket. Byzantine. 12th century.
 Original in the Museum of the Louvre, Paris. L.
 12 $\frac{3}{4}$ in., D. 5 $\frac{3}{4}$ in., W. 7 in.

1. Front, 5 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.

An arcade of seven round-headed arches, resting on thick squared columns, with large fluted capitals and bases, under each of which stands erect a full-length figure with protruding head, large staring eyes, and naked feet, each holding a book. The centre figure being inscribed on the flat surface of the arch $\cdot \overset{\text{IHC}}{\text{XPC}} \cdot$ intended for the Saviour crowned, bearded, without a nimbus, with the right hand raised in benediction, the first and second fingers alone extended. On His right hand stands S. $\overset{\text{PETRVS}}$ holding the two great keys, and on the left S. $\overset{\text{PAVLVS}}$, with the right hand open and raised; under the four other arches stand SS. $\overset{\text{THOMAS}}$, $\overset{\text{ANDREAS}}$, $\overset{\text{IOHES}}$, and $\overset{\text{IACOBVS}}$.

2. Back of the same casket, 5 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.

A corresponding arcade of seven arches. Under the centre arch the Virgin standing in a most constrained upright attitude, crowned, holding the Infant in front of her, who is also crowned and dressed in a chasuble, holding an open book in His left hand resting on His knee, and blessing with His raised right hand. Under the arches on the right

hand of the Virgin are the three kings, crowned, holding vases or cups, inscribed GESPAR, BALTASAR, and MELCHIOR; and on her left side, S. IOSES (Joseph), leaning on a staff, S. SIMEON holding two doves, and S. BARTOLOMEVS holding a book. Nothing can be more constrained and stiff than these figures, which, however, owing to their deep relief, have a good effect.

3. End of casket, 7 in. by $5\frac{1}{2}$ in.

Under an arcade of rounded arches, resting upon five squared columns with fluted bases and capitals, stand bolt upright S. IACOBVS S, S. PHILIPPVS, S. MATHEVS, and S. MATHIAS; they are destitute of nimbi, all holding books, with straight hair, short beards, and great staring eyes. Three of them have their open hands held upwards.

4. The other end of casket, 7 in. by $5\frac{1}{2}$ in.

A precisely similar piece, with S. THADEVS, S. BARNABAS, S. SIMON, and S. IVDAS, all treated alike and like those in the preceding piece, except that St. Barnabas is without a beard, and St. Jude (like St. Jacobus S. in the other piece) holds his book with his hand covered with his cloak.

Figured, Labarte, *Hist. des Arts Industriels*, Album, pl. 144.

(659-662.)

'73. 244.

PIECE of a Casket. German. 11th or 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 183.) L. $2\frac{7}{8}$ in., W. $2\frac{1}{8}$ in.

A very deeply carved seated figure of the Saviour, middle aged, bearded, with a cruciferous nimbus, holding a book on His knee with His left hand, the right raised in benediction, with the first and second fingers extended upwards, the palm being towards the spectator. He is surrounded by a double aureola, the upper part with an ornamental border, the lower part plain; at the four angles are the winged emblems of the four Evangelists, the angel and the eagle supporting the sides of the upper aureola.

(663.)

'73. 245-249.

FIVE pieces of a Casket. German. 11th or 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 184-188.) Each piece, L. $2\frac{7}{8}$ in., W. $2\frac{1}{8}$ in.

Companion pieces to that last described. Ten figures of Apostles seated (two on each piece), carved in deep relief, mostly aged and bearded, with plain circular nimbi, each holding a book in different positions, the other hand of several of them being upraised and open. One only, without any attribute to identify him, has the right hand raised in benediction, like the Christ in the last described piece.

(664-668.)

'73. 250, 251.

TWO long Plaques, portions of a Casket. German. 12th century. Original ———? Each piece, L. 7 in., W. 2 in.

Each plaque contains very deeply carved figures of six apostles, seated in pairs on ornamented benches, each with a plain nimbus, and each holding a book with one or both hands; although in various attitudes they are quite destitute of individuality, and no name is inscribed over them to distinguish them. At the right end of one piece and at the left end of the other stands a six-winged cherubim, with outstretched hands. The design and workmanship of these little figures agree with those of the Quedlinburg casket.

(669, 670.)

'54. 63.

PLAQUE of a Casket. German. 12th century. Original in the collection of the Rev. Walter Sneyd. L. $5\frac{1}{2}$ in., W. $2\frac{1}{4}$ in.

In the centre a very deeply-carved figure of our Lord, seated upon a double aureola, the upper part broadly ovate, inclosing a cruciferous nimbus at the back of His head, and the lower part, surrounding the legs, gemmed and radiated; His naked feet rest on a footstool. He holds a book on His knees with His left hand, and His right hand was evidently raised in benediction, but is broken off. Two diminutive full-lengthed angels support the sides of the upper aureola, whilst two small figures, male and female (for whom the work was doubtless carved), kneel at each side of the lower part of the aureola. On either side stand an angel with outstretched wings, holding a book (their heads unfortunately broken off), and an apostle, each holding a book, one to the left tonsured, without a beard, and with his left hand raised in benediction with the first

and second fingers extended, and the other aged and bearded, with his right hand raised and fully open. The workmanship of these figures is much more careful than that of the rows of faints, by the same hand, last described. (671.)

'73. 252-257.

SIX Plaques from a Casket. Northern? 12th century.
Original ———? L. $9\frac{1}{2}$ in., depth $5\frac{1}{4}$ in., W. $4\frac{1}{2}$ in.

Front, $4\frac{1}{2}$ in. by $9\frac{1}{2}$ in. Adam and Eve clad in skins, seated amongst trees in front of a pair of closed doors. Extremely rude, surrounded by borders with ornamental frets, poorly executed.

Back, $4\frac{1}{2}$ in. by $9\frac{1}{2}$ in. Adam, clad in a short tunic, fastened round the waist, ploughing; two oxen drag the plough, which consists of two large shears with ferrated under edges; at the sides and above are very conventional trees and overhanging foliage.

One end, $4\frac{1}{2}$ in. by $5\frac{1}{4}$ in. Cain throwing a large stone at Abel, who lies in the foreground upon the earth. Several trees of very conventional form are in the background. Surrounded by borders with the same design as the last two pieces.

The other end, same size. Jehovah, as an aged man, with a cruciferous nimbus, expostulating with Cain. Surrounded by borders with the same patterns as the last three pieces.

Portion of the top, $5\frac{1}{4}$ in. by $9\frac{1}{2}$ in. Adam naked, seated on a rock, with trees of a most conventional character, naming the beasts, which approach towards him; these are a lioness, elephant and griffin, a tiger, unicorn, and wild boar. All executed in the rudest flat manner, and surrounded by broad rude foliated borders.

Other portion of the top, $5\frac{1}{4}$ in. by $9\frac{1}{2}$ in. Two plaques each $3\frac{1}{2}$ in. by 3 in., each with the figure of an eagle with upraised wings separated from each other, and the whole surrounded by broad borders of foliage and grapes. Extremely rude. (672-677.)

'71. 51.

PORTIONS of a small Casket. German? 12th century.
Original in the Royal Museum of Copenhagen. L. $6\frac{1}{2}$ in., W. 2 in., depth $1\frac{1}{4}$ in.

On the top at one end a king seated, crowned, holding a very large sceptre and orb, beneath a square-headed arch; at the other end (so

arranged that the feet of the two figures come together in the middle), a bishop in a low conical mitre under a rounded arch, with other architectural details.

In the front and back and end pieces are branching arabesques of leaves and grapes, of a very conventional character, in which many monstrous animals, men with heads of beasts, and dragons are intertwined, fighting or snarling at each other. In the style of the rich German illuminations of the twelfth century. (678.)

'73. 258.

CASKET. German. 12th or 13th century. Original in the Public Museum of Cologne. L. $10\frac{3}{4}$ in., breadth $3\frac{1}{3}$ in., height of casket $2\frac{1}{3}$ in., height of top $2\frac{3}{4}$ in.

The front and sides of the body of this casket, as well as of its top (which forms a high-pitched roof), are ornamented with bold scroll patterns (with conventional trefoil foliage), having a row of heads in the middle of all the chief branches. In the front of the cover the scroll forms three circles in which as many monstrous animals are introduced. The back piece of the casket is ornamented with interlaced lozenge and zigzag ribbon patterns, with similar rows of heads in the middle of the ribbons. (679.)

'55. 89.

PIECES of a large Casket. German. 12th century? Original in the Kunst Kammer, Berlin. (Reprod. Verz., iii. b. 6, 7, 8, 9, 10.) L. 16 in., breadth $11\frac{1}{2}$ in., H. $5\frac{1}{2}$ in.

The top as well as the four sides of this casket consist of a number of small square compartments, except that in the centre of the top is a large plain oval slightly concave aureola, within which, in a very violent attitude, the Saviour is bounding up to heaven; the aureola is supported by four angels, behind each of whom stands another angel holding a long scroll and pointing upwards. In the compartment over the head of Christ the open hand of God descends from the clouds, with the sun, accompanied by two angels head downwards; three other angels stand or kneel in adoration at the sides above; below in the four side compartments are the twelve apostles looking upwards (three on each), and

in the centre one Christ stands with arms outstretched over the heads of six diminutive disciples. In the four side compartments are Christ (unattended), hanging on the cross (His feet resting on the ground); Christ taken down from the cross, His body supported by Joseph, whilst an attendant with a large hammer and chisel knocks out the nail from one of His feet; the body of Christ laid in the tomb, and the three Marys at the Sepulchre. At the four outer angles are the four winged evangelical symbols. The whole of the top as well as of the sides are surrounded with a border of intertwining dragons, in the Anglo-Saxon style.

The front contains nine compartments, in which are represented the Salutation: The visit of the Virgin to Anna: Joseph asleep dreaming indicated by a head in the upper angle, the Virgin and an attendant seated near: The journey of Joseph and the Virgin (riding on an ass to Bethlehem): The birth of Christ, Joseph seated to the left, angels looking on; Joseph again asleep: The baptism in the river Jordan, represented like a rock, two angels holding the garments.

The back contains ten compartments. Joseph and the Virgin seated, the latter holding the babe on her lap. The offering of the three Magi in Phrygian caps. Three women, two seated each holding a child, two soldiers guarding two women, one of whom holds a child, and four male figures putting two children into the mouth of a well. (I suppose this to be a quite original treatment of the massacre of the innocents.) Christ near what appears to be a fireplace filled with coals, which He is stirring with a long rod; two figures stand behind Him with hands raised. In the next compartment a man carries a bucket on his shoulder, and a female standing near a vase raises both hands. (I can only suggest that this is a novel treatment of the miracle of Cana.) The centurion approaches Christ attended by two disciples. The centurion returning home finds his servant sitting on his bed; a female seated near. The supper at Emmaus.

One end, with eight compartments. Above, a personage of authority (Herod?) seated giving orders; he wears on his head a cap which looks like a low mitre. Behind him a building, at the side of which is seated a male figure, the head and hand of another figure stretched out listening to the order; another seated figure with a book; five male figures with long staves, three of them (the Magi?) with horns slung round their necks, and three women seated with infants in their arms. This part of the sacred story seems to be carried on in the upper row of the back of the casket. Eight shepherds with their sheep (two in each of four compartment) with long staves, three looking up and shading their eyes with their hands, and four blowing horns.

The other end has also eight compartments, containing the Last Supper; Judas bargaining for the betrayal of Christ; Christ led off by the soldiers; Christ sending for the ass; Christ riding on the ass, the populace laying their clothes down in the way, and Christ scourging the dealers within the Temple, represented as a circular building, with towers and battlements. The whole of these figures are of the utmost rudeness. (680-684.)

'58. 247.

S MALL Casket. French. 14th century. Original in the Museum of the Louvre, Paris. L. $5\frac{3}{4}$ in., W. $3\frac{1}{2}$ in., H. $2\frac{1}{4}$ in.

On the lid are four compartments, each with a pair of lovers engaged in fond dalliance. The front has similar groups with a lion sitting beneath the lock. Each end has a similar group, and on the back the lovers are riding on horseback (the lady astride), each with a hawk on the wrist. One attendant blows a horn, and another behind them bears a lance. (685.)

'65. 109.

P LAQUE (part of a Casket). French? 13th century. Original in the British Museum. L. $5\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

Part of the story of Valentine and Orson. The knight armed from head to foot in combat with a wild man, whom he has run through with his sword; in the middle a fountain with water gushing from masks. To the right the interview of the knight and a monk, clad in armour beneath his gown and hood, holding a large key in his hand. In both figures the knight's visor is raised, and on his shoulder he wears a square ailette. (686.)

'54. 82.

T OP of a Casket. French. 14th century. Original in the Public Museum of Boulogne-sur-Mer. L. $8\frac{1}{2}$ in., W. 6 in.

In the centre a tournament ; two knights on horseback, fully armed, tilting at each other ; two heralds standing above them on trees are blowing long horns, whilst from an upper balcony a queen (holding a handkerchief to reward the victor), attended by seven ladies, witnesses the combat. To the right the storming of the Castle of Love ; ladies at the battlements are throwing roses at two knights, one of whom is scaling the castle on a ladder, whilst the other is scrambling on a tree. Below, a knight loads a formidable catapult with roses to discharge at the ladies. To the left the result of the storming of the castle is seen, a knight galloping off from the castle with a damsel in his arms, whilst below another pair, amorously engaged, is being rowed across the castle moat in a boat by a boatman. Above, looking over the castle battlements, are other ladies, one of whom holds a coronet of flowers, and another a hawk. (687.)

'73. 259.

TOP and four pieces of a Casket. French. 14th century. Original in the South Kensington Museum, No. 146. '66. (Maskell Cat., p. 64.) H. $4\frac{1}{4}$ in., L. 10 in., W. $5\frac{1}{4}$ in.

These pieces are filled with scenes from various medieval romances, e.g., the Siege of the Castle of Love, Alexander and Tristram, the Story of Sir Lancelot, and the Fountain of Youth. (688.)

'55. 44.

FOUR small Plaques from a Casket. French. 14th century. Original in the collection of the Rev. Walter Sneyd. Each, L. $2\frac{3}{4}$ in., W. 2 in.

Part of a casket, with scenes of the romance of Pyramus and Thisbe.

1. A young female is being forced by two female figures into a castle.

2. Thisbe, looking over the battlements of the castle, hands a long roll to Pyramus, standing below amongst trees.

3. Thisbe hiding herself among the branches of a tree, beneath which is a lion seated tearing a garment.

4. The two lovers standing near a fountain amongst trees, committing suicide, Pyramus running a sword through his own and his com-

panion's body, the point of the sword appearing behind the shoulders of Thibbe. Rude in execution. (689-691.)

'58. 246.

FOUR pieces of a Casket. French. 14th century. Original in the Museum of the Louvre, Paris. Various sizes.

Front of the casket, with four compartments, each with a scene of a romance, each 3 in. by $2\frac{1}{2}$ in.

1. A lady lying asleep or dead on a couch, with an attendant standing looking at her, with raised hand, an enormous sword hanging in its scabbard at the foot of the bed.

2. A male personage stabbing himself with the sword (of which he holds the scabbard in his left hand) at the sight of the female lying apparently dead; her attendant holding up her hands in dismay.

3. The same scene, but the male person is here being stabbed with a sword by a figure in a cowl, seen—

4. standing under an arched doorway, who again appears to the right marching off with the naked sword, carried erect.

The back of the same casket, with four similar compartments.

1. The lover shaking hands with a person in a cowl.

2. A pair of lovers saluting each other, the lady's lap-dog below, the cowed person watching them from behind a tree.

3. The lady and the cowed personage seated in conversation, beneath a hanging drapery.

4. The lady standing at the door of a castle, receiving a jewelled offering from the lover kneeling before her.

Top of the casket, $5\frac{1}{2}$ in. by 10 in.

Eight love scenes from same romance. 1. The lady with her lap-dog, and gentlemen standing conversing. 2. The lady beating her lap-dog. 3. The lovers seated in an arbour, the lady with her little dog on her lap. 4. The lady putting her lap-dog down to attack the dog of the gentleman, who has his hawk on his wrist. 5. The lovers standing near a couch, the lady wearing a crown. 6. Here they are seated on a couch embracing each other. 7. A third person in a cowl expostulates with the crowned lady. 8. Here the same person draws a sword to kill the gentleman who is kneeling before him. In these plaques the lady and gentleman wear long loose gowns, the former has a slender band round her head, and the gentleman has a hood hanging down his back. The draperies arranged in long simple folds.

One end of the casket, $5\frac{1}{2}$ in. by $3\frac{1}{2}$ in.

2. A procession of nine youthful personages to the sound of two trumpets sounded by heralds standing upon towers at each end of the piece. All the dresses are very simple, the ladies in long gowns covering their feet, with waistbands; the males with the gown reaching to the ankles; one of the females wears a coronet: surmounted by a canopy fix trefoiled arches.

The other end, $5\frac{1}{2}$ in. by $3\frac{1}{2}$ in.

3. Two scenes of a romance. 1. A tall male figure in a cowl is cutting off the head of the lady with the coronet, seen in the preceding piece; two of her companions and one of the heralds hold up their hands in dismay. 2. The same figure kneeling in confession before a monk, who raises his right hand in benediction, whilst he touches the shoulder of the penitent with a cross held in his left hand. Two ladies stand near, and the other herald holds his trumpet over the head of the monk. Surmounted by a similar canopy as the last.

The entire casket photographed by Thompson. (692-695.)

'58. 249.

TOP and six sides of a hexagonal wedding Casket. Italian. 14th century. Original ———? Various sizes.

The top has each of the sides, $5\frac{3}{4}$ in. long at the rim of the box.

The six sides of this top of a casket slope upwards so as to form a low truncated hexagonal pyramid; in the middle of each side a bone plaque is inserted, on which are introduced two angels floating amongst foliage, resembling rose leaves, in different attitudes, the pair in the panel on the front side holding two large hearts, or more probably shields, on which the arms of the couple for whom the casket was made might be painted.

Each of the four side pieces contains three bone plaques, each $3\frac{1}{4}$ in. by $1\frac{1}{8}$ in.

1. An elderly female walking with two children. 2. A young female walking in a pensive attitude. 3. Three young men looking with admiration towards the female in No. 2. 4. A young man and maiden walking together. 5. The same couple arm in arm listening to—6. A musician playing on a guitar. 7. Two small figures, one in a short Italian cloak, walking towards—8. A young female walking. 9. Two other male figures, one in a long cloak walking away. 10. Three male figures. 11. A young man and maiden united in marriage

by an aged priest, who joins their hands together. 12. Three female figures (bridesmaids?). Each of these four pieces has at each end the doorway of a castle, either shut or partially opened, with a female sometimes standing in the gateway.

Each end contains three pieces, with scenes from a Romance. 1. A female walking, carrying a casket. 2. Two bearded men, carrying large boxes on their heads. 3. Five small figures (children?) walking in a wooded scene. 4. A pair of lovers holding each other's outstretched arms. 5. Three tall female figures standing talking together. 6. A castellated building, out of the doorway of which a woman is peeping. Each end of each piece forms portion of a Gothic tower with the doorway beneath a trefoiled arch, within which a female is standing.

(696-702.)

'58. 151, 154.

FOUR portions of a Casket. Italian bone work. 14th century. Original in the Douce (Meyrick) Collection. Each piece, H. 4 in., W. $1\frac{1}{2}$ in.

The Story of Sufanna and the Elders, sculptured in a number of narrow pieces, united to form the front and sides of a casket. Sufanna is first seen naked getting into a bath, the water flowing from a fountain above, and escaping out of a large lion's mouth, the Elders seated under trees looking on. Next the Elders approach the fountain, Sufanna putting on her gown. Sufanna is next brought captive before a crowned personage on a seat, with a sword in his hand, a dog lying by his side,¹ the two Elders appearing as witnesses against her. We next see the "young youth, whose name was Daniel," pleading vigorously before the Governor, who is attended by his guards in armour with round helmets and large shields, and next the two Elders, bound with ropes, attended by other guards. The Apocryphal version adds, that "According to the law of Moses they did unto them in such sort as they maliciously intended to do to their neighbour, and they put them to death."

Here, however, the story closes by their being stoned to death by the guards, in accordance with the law contained in Deuter. xxii. v. 21.

¹ No judge is named in the Apocryphal version, but a Jewish legend assigns this personage to Nebuchadnezzar.

The figures are dressed in the Italian fashion of the period, and are more carefully executed than is usual in this kind of sculpture.

Figure of the casket in Jones, Waring, &c., *Art Treasures at Manchester*, pl. 6. (703-706.)

'58. 155.

Front of Casket. Italian bone work. 14th century. Original in the Douce (Meyrick) Collection. L. $17\frac{1}{2}$ in., H. $3\frac{7}{8}$ in.

Another portion of the casket with the last-described pieces, containing a further portion of the History of Susanna and the Elders, carved on ten plaques with a narrow central and two side architectural pieces, the middle one formed into a twisted capital with foliated capital and base; six of these plaques contain figures of the guards of the king, armed with very large shields and long spears. In the other four, Susanna is bound and carried off; the king, attended by a judicial-looking personage, is seated on his throne, giving judgment against Susanna, who is led away with her hands tied behind her, and in the next plaque the child Daniel meets and accosts her with a long scroll in his uplifted hand.

(707.)

'73. 260a.

Four pieces of a Casket. Italian bone work. 14th century. Original in collection ———? H. 4 in., W. $4\frac{1}{2}$ in.

Portions of a casket with scenes from a Romance. 1. A rocky scene, with a stag standing on a rock among trees. 2. An aged monk holding a book, visited by an angel descending from above. 3. Six young persons standing together amongst trees. 4. The old monk of No. 2 sitting on the ground holding six swaddled infants in his arms. (708.)

'58. 50.

Six pieces of a Casket arranged in a double series (three in each row). Italian bone work. 14th century. Original in the collection of E. Hawkins, Esq. H. 4 in., W. $5\frac{1}{2}$ in.

Six winged female figures representing the Cardinal Virtues, with plain hexagonal nimbi behind their heads. 1. Hope, with the hands and eyes raised upwards towards a crown. 2. Faith holding a chalice with consecrated wafer resting on it in her right hand, and a cross in her left. 3. Charity holding a flaming heart in one hand and giving clothes to an infant.¹ 4. Temperance pouring water out of one vessel into another with wine. 5. Justice holding the scales and sword. 6. Prudence with three faces looking in different directions, and holding a serpent in each hand. The treatment is eminently Italian of the period, figures tall, dresses with long straight folds. (709, 710.)

'58. 49^a.

THREE pieces of a Casket. Italian bone work. 14th century. Original in ———? collection. H. 4 in., W. $1\frac{1}{3}$ in.

In the centre is a seated female figure with wings, holding a large globe in her left hand, which she is engaged in measuring with a pair of compasses in her right hand, intended either for the science of mathematics or geometry; a palm tree growing at the back. On either side stands an aged man partially clad in a long robe, holds a large oval shield pointed at the bottom, which rests on the ground. (711.)

'58. 48.

TWO pieces of a Casket or Shrine. Italian bone work. 14th century. Originals in the collection of M. Micheli, Paris. H. $4\frac{1}{2}$ in., W. $3\frac{1}{2}$ in.

Two pieces, representing the Salutation of the Archangel Gabriel, who kneels before the Virgin, attended by two other angels. The Virgin is seated at an open doorway with a curtain, holding a book, above are the towers and buildings of a city. The Holy Dove descends towards the Virgin, whilst over the head of the Archangel, the Holy

¹ Figured by Didion, *Annales, Arch.*, vol. xxi. p. 57.

Infant, in a chorus of cherub angels, is borne downwards towards the Virgin. This is a most unusual and unorthodox treatment of the subject. (712.)

'55. 55.

TWO pieces of a Casket or Shrine. Italian bone work. 14th century. Originals in the collection of M. Micheli, Paris. H. $4\frac{1}{3}$ in., W. $3\frac{3}{4}$ in.

Two pieces representing the Nativity. To the left the Virgin, seated under a wretched crib, holds the swaddled Infant in her arms, the manger with the ox and ass in the background; above, an angel floating in the air. To the right at bottom, Joseph sitting on the ground, resting his head on his hand; two shepherds with their long hoods over their heads, and above them two other shepherds with their sheep. (713.)

'58. 47.

TWO pieces of a Casket or Shrine. Italian bone work. 14th century. Originals in the ——— Collection. H. $4\frac{2}{3}$ in., W. $3\frac{3}{4}$ in.

The Last Supper. Jesus Christ, seated at the left hand extremity of the table, raises His right hand in benediction. Eleven disciples sit or rather stand on the further side of the table, whilst Judas sits at the right hand in front, with his bag hanging at his side. (714.)

'58. 49.

SEVEN narrow Plaques, portions of a Casket. Italian bone work. 14th century. Originals in the collection of E. Hawkins, Esq. H. 4 in., W. $8\frac{3}{4}$ in.

In seven narrow plaques united together are contained several scenes from an unknown legend. To the left an aged man resting on

a bow is giving advice to a young man and woman. Here the female is seen holding a large panier in her arms, in which appear to be seven young animals. She is then seen giving a deep basket, in which are seven young children, to the male figure, who carries them off to a forest and deposits them on the ground. In the next scene an infant in swaddling clothes, which had been suckled by a stag standing near, is rescued by an aged monk, kneeling on the ground. (715.)

'73. 260 b.

TOP of a Casket. English work. Late 15th century. Original in the South Kensington Museum, No. 4660. '59. (Maskell Cat., p. 20.) W. 7 in., B. $5\frac{1}{2}$ in.

In six compartments, surrounded by a rude flowing foliated pattern, are represented the performers of a Morris dance in very low relief. Maid Marian with flowing hair, holding a ball; the clown with a fool's cap with ass's ears, carrying a bauble with a representation of his own head at its top; three male dancers in fantastic attitudes, and the musician playing a pipe and drum. (716.)

'58. 247.

FIVE pieces of a Casket. English work. Late 15th century. Originals in the Museum of the Louvre. L. $6\frac{1}{2}$ in., H. 3 in., W. of top, $5\frac{1}{4}$ in.

1. The top, $6\frac{1}{2}$ in. by $5\frac{1}{4}$ in. Six small compartments, each containing a grotesque figure dancing; the whole representing a Morris dance; in the centre at top Maid Marian, in the middle compartment below, the musician with tabor and pipe.

Shallow rude work surrounded by a narrow foliated border.

2. Front of the casket, 3 in. by $6\frac{1}{4}$ in. In the centre a tree, which a male figure is vigorously beating with a long pole, the fruit falling like great leaves; to the left a lady spreads her apron to catch some of them. At the extreme right a male playing on the flageolet, and on the left a lady playing on a harp, which she holds in her hand, wearing a couchoise cap with long veil hanging behind.

3. One end of the casket, 3 in. by $5\frac{1}{4}$ in. In the centre and at each end a tree, with two children riding on hobby horses tilting at each other with small toy windmills.

4. Back of the casket, 3 in. by $6\frac{1}{4}$ in. A stag hunt, the stag pursued by two greyhounds; to the right a huntsman blowing a horn and holding a spear; to the left a huntsman, standing just in front of the stag, has discharged an arrow from a bow, which has entered its side. Very rude.

5. The other end of the casket, 3 in. by $5\frac{1}{8}$ in. To the left a gentleman holding a hawk on his left wrist, teazes it with a small wand held in his right hand; to the right is a lady in a long trailing gown, and a couchoise cap with long veil hanging down the back, walking, holding a flower in her hand. (717-721.)

'71. 52.

BOX. Moorish work. 12th century? Original in the South Kensington Museum, No. 301. '66. (Maskell Cat., p. 75.) H. $1\frac{3}{4}$ in., L. $3\frac{3}{4}$ in., W. $2\frac{3}{8}$ in.

Ornamental foliated scrollwork, with an Arabic inscription round the sides immediately below the lid. (722.)

'73. 260 c.

OBLONG Casket with semi-cylindrical top. Modern Cingalese. 17th or 18th century. Original in the South Kensington Museum, No. 38. '68. W. $8\frac{1}{4}$ in., H. to top of the cover, $6\frac{1}{2}$ in., breadth, $5\frac{1}{4}$ in.

The workmanship of this casket is very elaborate. The front is formed of oblong panels in two rows, the upper with grotesque lions and rich foliated scrollwork, and the lower with rich foliated scrolls. The back is ornamented with eight circular compartments with richly and closely carved foliations and star-like flowers, each with a hare in the centre. The small sides are ornamented with a very rich and bold flowing arabesque pattern within which birds and rosettes are introduced. The front and back of the curvilinear roof are divided into three circles, each containing a winged griffin with long bent tail in the midst of richly-carved arabesque foliage. (723.)

'71. 53.

CASKET. Indian. 17th or 18th century. Original in the South Kensington Museum, No. 8495. '63. Length, $11\frac{1}{2}$ in., W. 7 in., H. to the top of the cover, $7\frac{1}{8}$ in.

The body of this rich Indian casket is formed of small deeply-sunk panels, separated by bands carved to imitate mounted gems. The front consists of six panels, in the three upper of which are represented fantastically-dressed females dancing with long tassels dangling from their shoulders and waists. The three lower and narrower panels are carved with grotesque lions; the same are carved round the whole of the casket. The middle panel in the upper row of the back of the casket has two females with very long plaited hair, engaged in a sword dance, each armed with two swords or wands. In the left panel a male figure is kneeling, playing on the tom-tom, whilst a female approaches in the right panel. In the upper panels of the small ends are represented two more dancing females and two youths resting their heads on their staves. The front and back parts of the sloping top are formed into three transversely oval panels ornamented with conventional foliage and grapes, the centre having a large opening lily out of which arises the bust of a female. In each of the lateral ovals is a fantastical hare or other quadruped, the sloping ends having interlaced branches within which various animals are sporting.

Formerly in the Meyrick Collection.

(725.)

B.—STATUETTES AND SEMI-STATUETTES.

12TH-17TH CENTURY.

'58. 72.

SMALL Semi-Statuette. German. 12th century. Original in the Collection of Rhode Hawkins, Esq. H. $4\frac{1}{4}$ in., W. $1\frac{1}{2}$ in.

A German emperor standing in front of a rounded arch resting on fluted columns and slightly foliated capitals. He is bearded and wears a Germanic crown of the period, being a circlet with two hoops

crossing the top of the head.¹ His cloak is fastened on his right shoulder with a brooch. He holds a sceptre terminating in large leaves in his right hand, and his left is opened. His tunic extends to his knees, and he wears boots higher than the ankles. (726.)

'73. 261.

BLOCK carved in very high relief. Italian? 12th or 13th century. Original in the Collection of Rhode Hawkins, Esq. H. $5\frac{1}{2}$ in., W. $2\frac{3}{4}$ in.

A group of four Apostles with the Virgin Mary. The two foremost figures (the other three being only very partially seen in the background) are St. Peter, represented in an extremely vigorous manner, sheathing his sword (after cutting off the ear of Malchus), and St. Paul? holding probably a book (now broken off). The features, especially of St. Paul, are excellently wrought, and the drapery is arranged in very bold and deep but natural folds.

Figured by Scharf, *Art Treasures at Manchester*, p. 22. (727.)

'58. 235.

SEMI-STATUETTE, carved in very deep relief. French? 13th century. Original in the Collection of the Rev. Walter Sneyd. H. $5\frac{1}{8}$ in.

Portion of a group in very deep relief, representing a female holding an infant in her arms, possibly intended for the Virgin and Child in the scene of the Presentation in the Temple, but there are no attributes to distinguish them as such, whilst the infant looking away from the Virgin and another hand round its waist shows that the group originally consisted of another person to the right assisting or upholding the child. The attitude and drapery of the female are most gracefully arranged. (728.)

¹ Compare Hefner Trachten-buch, pl. 58, King Rudolf of Suabia.—Alfo Weiss Kostumk, i. p. 535.

'58. 194.

SEMI-STATUETTE, forming a devotional tablet or leaf of a Diptych. French. 13th century. Original in the Douce (Meyrick) Collection. H. $8\frac{1}{2}$ in., W. 3 in.

A beautifully executed semi-statuettes of Christ standing within a very deeply-sunk panel terminating above in a trefoiled Gothic arch with foliated crockets, and with a row of small rosettes along the whole of its inner margin. The figure of Christ is very dignified, and the drapery very excellently arranged in large simple folds. He is represented with long flowing hair and a beard, destitute of nimbus, feet naked, the left hand holding an open book inscribed in Gothic letters "EGO SŪ DMS DŌ TUUS IC XPC Qⁱ CREAVI, REDEMI ET SALVABO TE." The right hand raised in the act of benediction, with the first and second fingers alone extended.

Figured, Maskell Cat. iv. pref., p. xc.

(729.)

'58. 195.

SEMI-STATUETTE, forming a devotional tablet or leaf of a diptych. French. 13th century. Original in the Douce (Meyrick) Collection. H. $8\frac{1}{2}$ in., W. 3 in.

Companion of the last-described piece, with a very graceful full-length semi-statuettes of the Virgin standing, holding the Infant in her left hand and a sunflower in her right; the Child holds a small apple, symbolical of His sovereignty of the earth, in His left hand, and is taking hold of the flower in His mother's hand with His right hand. (730.)

'58. 252.

STATUETTE of the Virgin and Child. French. 13th century. Original in the Museum of the Louvre, Paris. H. $8\frac{1}{2}$ in.

The Blessed Virgin standing erect holding the Infant on her left arm; her right hand is held open before her. On her head she wears a veil hanging down on her shoulders, encircled round the brow with a





narrow diadem. Her gown is fastened on the breast with a brooch. The Child looks in her face, with outstretched hands, which are injured. The upper part of the body of the Virgin is thrown back, whilst her head is bent forward in admiration at the sight of the Holy Child. The figure is slender and the drapery excellent. (731.)

'54. 85.

STATUETTE of the Virgin and Child. French. 13th century. Original in the ——— Collection. H. $9\frac{1}{2}$ in.

A standing figure of the Virgin Mary holding the Infant Jesus on her left arm; the right hand broken off. The pose of this figure is admirable, the weight of the body is thrown on the left leg, the right foot turning outwards; the body is slightly bent backwards, whilst the head is inclined towards the Child, and a little bent towards the left shoulder; her veil extends over the shoulders. The Child is trying to read from a book which she holds in her left hand, His hands turning the leaves. The folds of the cloak, which hang considerably down from the right arm and the gown below it, are admirably arranged. The languishing expression of the face of the Virgin, with half-closed eyes, is very charmingly rendered. (732.)

'55. 48.

SEMI-STATUETTE of the Virgin. French. 13th or 14th century. Original in the Museum of the Louvre, Paris. H. $6\frac{1}{8}$ in.

A figure in very high relief of the Virgin standing with raised clasped hands in the attitude of grief. The drapery is admirably arranged in simple broad folds, the head covered with a veil. (733.)

'55. 47

SEMI-STATUETTE of St. John. French. 13th or 14th century. Original in the Museum of the Louvre, Paris. H. $6\frac{1}{8}$ in.

A figure in very high relief of St. John holding a book in his left hand and resting his head on his right hand, his head covered by his cloak,

which reaches to his feet. This charming figure is a companion to the preceding, the two having evidently been intended as side figures of a crucifixion. (734.)

'58. 237.

SEMI-STATUETTE or Plaque, carved in very high relief. German. 14th century. Original in the Royal Museum of Darmstadt. H. $4\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.

Two female figures (evidently portions of a group of the Maries at the Sepulchre); they are standing with downcast heads looking to the left, holding spice pots in one hand, and the other uplifted and open. Each wears a whimple, but the first has a twisted band like a narrow coronet round the head, whilst the other has a veil falling down to the shoulders. The drapery is well disposed and deeply carved. (735.)

'68. 22.

STATUETTE of the crowned Virgin and Child. German. 14th century. Original in the Collection of Canon Bethune, Professor of Archæology at the Seminary at Bruges. H. 9 in.

An elegant statuette of the Virgin, with a large crown on her head, standing erect, bearing the Infant Saviour on the left arm. In the right hand is a sceptre. The original is of box wood. (736.)

'58. 42.

STATUETTE of the Virgin and Child. French. 14th century. Original in the Museum of Troyes in Champagne. H. $8\frac{1}{2}$ in.

A standing figure of the Virgin Mary holding the Infant on her left arm, her right hand holding the stem of a flower (?) now broken off, as are also the right hand and arm and the left hand of the Child. The veil of the Virgin is surmounted by a narrow circlet, and extends down the back nearly to the feet. The figure is less bent than in the statuette No. 731; it is, however, a little thrown back. The features of the Virgin regarding the face of the Child are full of beauty. (737.)

'55. 68.

STATUETTE of the crowned Virgin and Child. French. 14th century. Original in the Collection of M. Micheli, Paris. H. $3\frac{1}{2}$ in.

The Virgin crowned seated, holding the Holy Child on her left knee and supported by her left hand; she holds an apple in her right hand, which the Child is taking from her with His right hand. The seat is formed into a Gothic shrine with lateral pinnacles, and the top of the arch is crocketed and terminates in a rich finial. (738.)

'58. 41.

STATUETTE of the seated Virgin and Child. French. 15th century. Original in the South Kensington Museum, No. 202. '67. (Maskell Cat., p. 77, formerly in the Hertz Collection.) H. 7 in., W. $4\frac{1}{2}$ in.

The Virgin seated on a wide Gothic seat, on which is a cushion, holding the Infant Jesus on her right knee with her right hand, her left hand placed upon the Child's left leg. The hair of the Virgin is confined on each side of the face in net work. A veil is thrown over her head, reaching half down her back; the Infant is holding one end of the veil over her breast with His left hand, which also holds a bird; (the right hand broken off). In this admirable piece the Saviour is really represented as an infant, and not as a mature child, the half-helpless motions of which are rendered with great truthfulness. (739.)

'58. 236.

SEMI-STATUETTE. French. 15th to 16th century. Original in the ——— Collection. H. $5\frac{1}{2}$ in.

An aged pilgrim male faint with a long forked beard (the nimbus wanting), holding the martyr's wreath in both his hands; his wallet hangs on his right side, he wears shoes on his feet, and his cloak is fastened beneath his beard. Neatly executed. (740.)

'58. 45.

SEMI-STATUETTE. German. End of 15th century. In the British Museum (from the Maskell Collection). H. $5\frac{3}{4}$ in., W. 3 in.

A very realistic group of the Virgin and Child, being portions of the scene of the Adoration of the Kings, carved in very high relief. The Virgin seated, with a cushion at the back of her head, around which is a gemmed nimbus; her feet rest on a large wicker basket, in front of which an ass and ox are lying. Her face is turned towards the right, as is the figure of the Infant, which she holds on her knees with both hands; He has a small cruciferous nimbus, and stretches forth His hands towards the Magi in the wanting part of the piece. The arrangement of the long flowing drapery of the Virgin is boldly disposed.

Figured, Sir D. Wyatt, *Notices of Carvings in Ivory*, pl. opp. p. 17. Arundel Soc. (xiv. d.) (741.)

'68. 4.

STATUETTE. English? 17th century. In the ——— Collection. L. $5\frac{2}{3}$ in., W. $2\frac{1}{3}$ in.

A naked male infant carved in very deep relief lying asleep on a pillow. The tranquil repose and excellent contour of the childish body give a great charm to this piece of sculpture. (742.)

C.—HEADS OF PASTORAL STAVES.

'58. 137.

HHEAD of a Pastoral Staff. German? 8th or 9th century. Original in the Christian Museum of the Vatican. Diam. 4 in.

This is of a more simple character than any of the early staves figured by Barrault and Martin in "*Le Baton Pastoral*," approaching, however, closely to that figured by them (p. 48, fig. 52), from the

archiepiscopal Museum at Lyons. The whorl is octagonal, terminating in the head of an animal most like that of a sheep, with the mouth open and the tongue slightly protruded, the ears erect, but on the neck behind the head is the appearance of a mane. On the flat surface of the volute, above the animal's head, is a small star-like ornament formed of incised concentric circular lines, with four smaller ones emitting four straight lines (forming a star, as in the staff of St. Lizier). This kind of ornament occurs in Roman and Anglo-Saxon work, and may be regarded as a proof of the high antiquity of the object. (743.)

'58. 157 *bis*.

H EAD of a Pastoral Staff. Italian? 12th century. Original in the Christian Museum of the Vatican. Diam. $4\frac{1}{4}$ in.

The pierced top of a pastoral staff, bent round, forming a single whorl, terminating in a unicorn's head and horn, from the mouth of which issues a triple-leaved twig. Very rude. (744.)

'68. 2.

H EAD of a Pastoral Staff. Italian? 12th or 13th century. Original in the ——— Collection. Diam. 4 in.

The volute of the top is continued in an awkward pierced circular bar, terminating in an open-mouthed dragon's head, the centre of the whorl being occupied by the Agnus Dei bearing a gemmed cross on its back. Rudely designed. (745.)

'58. 136.

H EAD of a Pastoral Staff. Irish work. 10th–12th century. Original in the Douce (Meyrick) Collection. H. 6 in., W. $3\frac{1}{2}$ in.

The top of the stem and the volute of this staff are ornamented with interlaced ribbon patterns, composed of monstrously attenuated

animals, one of which has the head extended outwards towards the whorl, seizing the top of a large dragon's head, with which the volute terminates, having wide open jaws and great teeth, in the mouth of which struggles a male bearded figure, with the body greatly bent backwards so as to form the continuation of the volute; on the outside of the top of the stem and of the volute are a series of pierced holes, thus, TLTLT; the outer bar of the pattern is, however, broken off in some parts, so that the top especially seems as if crowned with a battlemented wall.

Found in the ruins of the cathedral of Aghadoe, Ireland.

Figured, I. O. Westwood, *Min. and Orn. of Anglo-Saxon and Irish MSS.*, pl. 53, fig. 1. Maskell, *Cat. Ivor.*, pref., p. lxxix. (746.)

'73. 262.

THE pierced Head of a Pastoral Staff. Northern work. 13th century. Original in the Royal Museum of Copenhagen. Diam. 5 in.

The plain whorl of the top of the staff is here continued twice round, and terminates in the centre in a large dragon's head with open mouth, from which issues a tongue of enormous length, knotted in the open space beneath the head of the dragon, and terminating in a second much smaller dragon's head. (747.)

'73. 263.

FRONT of the Volute of a Bishop's Pastoral Staff. German? 13th century. Original in the Royal Museum of Copenhagen. Diam. $4\frac{1}{2}$ in.

In the midst of well-designed open cut foliage, with bunches of grapes arising from the continued whorl of the top, is seated a bishop in a low conical mitre, holding his pastoral staff in his left hand, his right hand raised to his breast in the act of benediction, with the first and second fingers extended, the palm being towards the spectator. (748.)

'73. 264.

BACK of the Volute of a Bishop's Pastoral Staff. German? 13th century. Original in the Royal Museum of Copenhagen. Diam. $4\frac{1}{2}$ in.

Back of the last-described piece. The foliage is here extended at the back of the figure of the bishop, terminating in a bold leaf behind his head. (749.)

'73. 265.

HEAD of a Bishop's Pastoral Staff. English? 12th or 13th century. Original in the Ashmolean Museum, Oxford. Diam. $5\frac{1}{2}$ in.

The volute terminates in the well-designed head of a dragon with widely open mouth; within the open centre is a lamb with a straight horn, the head turned back regarding the mouth of the dragon; the right leg bent back to support the stem of a cross which rises out of its back, the arms of which terminate in small diamonds. On one side of the lamb is fixed a small metal figure of a faint holding a short sword and a flagree metal ornament surrounds the head of the dragon and outside of the volute. Very similar to the pastoral staff at St. Marie, Namur, (Barrauld and Martin, *Le Baton Pastoral*, p. 55, f. 59).

Figured by Scharf, in *Art Treasures at Manchester*, p. 18. (750.)

'73. 266.

HEAD of a Pastoral Staff. French. 14th century. Original in the Collection of A. Beresford Hope, Esq. H. 10 in., Diam. $4\frac{1}{2}$ in.

The upper part of the handle of this staff contains representations of the Annunciation of the Virgin (on whose head the Holy Dove descends, a pot with a lily standing between her and the archangel), and of the Virgin crowned, holding the Infant on her left arm, beneath a Gothic arch with crocketed pinnacles, an angel on either side holding a candlestick and long taper beneath a smaller arch. Within the whorl itself, which is decorated with foliage, are seated statuettes of Christ and

the Virgin, on whose head an angel places a crown, and who raises her joined hands in prayer towards the Saviour, whose right hand is raised towards her in benediction. The design is excellent, and the draperies fall in wide and bold folds. On the outside of the whorl is a series of Gothic leaves of ivory. (751.)

'73. 267, 268.

THE two sides of the Volute of a Bishop's Pastoral Staff. French? 14th century. Original in the Treasury of the Cathedral of Hildesheim. H. 5 in., W. 4 in.

One side, the Crucifixion. The Saviour dead on the cross, the head resting on His right shoulder; no nimbus, the head surrounded by a band (of thorns?), the arms, body and legs much bent, draped from the loins to below the knees, the feet crossed, the Virgin and St. John standing on either side, the former to the left turning away from the cross, with her hands clasped before her, St. John also turning his face away weeping. Much freedom in the design of these figures, of which the draperies are well arranged.

The other side. In the centre a very graceful figure of the Virgin stands erect, crowned, holding the Infant on her left arm, the right hand broken off. On either side stands a partially mutilated figure, evidently intended for an angel, but without wings. (752, 753.)

D.—SITULÆ.

'54. 62.

HOLY Water Vessel or Situla. Italian. 10th century. Original in the Treasury of the Duomo of Milan. H. 7 in., diam. at top, 5 in., at bottom, $3\frac{3}{4}$ in.

A circular vessel, on the outside of which is carved an arcade of five rounded arches, resting on rounded cylindrical columns with foliated capitals and square bases, the spandrels of the arches filled in with castellated architecture (the heavenly Jerusalem). Beneath these arches are seated the four Evangelists and the Virgin with the Infant on her lap, and two female attendants. On the face of the arch with the Virgin is inscribed VIRGO · FOVET · NATU ·

GENETRICE · NUTRIT · IPSE : The Evangelists are engaged in writing their Gospels under the inspiration of their winged symbols ; they use styles for writing, and their books rest on writing desks which screw up and down ; they are all alike, old and bearded, and sit sideways. St. Matthew writes, *XPI GENE* ; St. Mark, *VOX CLAM̄A IN DES(erto)* ; St. Luke, *UIT IN DIEB(us)*, and St. John, *IN PRINCIPIO ER VERB(um)*. Over their heads are inscribed, *OR GERENS HOMINIS MATHEUS TERRESTRIA NARRAT.—ORE BOVIS LUCAS DIVINUM DOGMA REMUGIT.—XPI DICTA FREMIT MARCUS SUB FRONTE LEONIS.—CELSA PETENS AQLE VULTU GERIT ASTRA IOHS.* Above the arches is a band of ornamental foliage, and round the rim is inscribed, *+ VATES AMBROSI GOTFREDUS DAT TIBI SCE*

VAS VENIENTE SACRA SPARGENDUM CESARE LYPHA. The letters are very much conjoined, thus in the word *MATHEUS* the second stroke of the A forms the down stroke of the T and the first stroke of the H, the second stroke of which is formed by the down stroke of the E. Gotfredus was the archbishop of Milan from 973 to 978, the Cæsar being probably Otho II.¹

Figured, Gorius, *Thes. Dipt.*, III., App. pl. 26 ; S. d'Agincourt, *Sculpt.*, tab. XII., figs. 22, 23 ; *Mith. d. k. k. Central. Commis.*, V. pl. 4.

A bad modern copy of this situla has recently been offered for sale in this country. (754.)

'73. 269.

SITULA. German. 10th–12th century. Original in the Treasury of the Dom of Aix-la-Chapelle. H. 7 in., diam. at top, $4\frac{1}{3}$ in.

This vessel is divided into two portions by a central band decorated with precious stones, as are also similar bands at the foot and near the top of the piece, each portion forming eight compartments, separated from each other by plain columns with rich capitals, curtains hanging from the square tops looped in the antique manner round each column. Between these columns are seated an emperor holding a sceptre and globe, and two ecclesiastics, with four standing bishops and an archbishop wearing the pallium, all holding pastoral staves. In the lower row

¹ There was another archbishop of Milan of the same name in 1073.

are eight warriors clad in armour, with large oval shields and long spears, each standing before the partially opened doors of a building, of which the upper portions are seen above the doors. Two large heads support the handle, and there is a richly chased metallic top rim half an inch wide with ornamental groups of men, birds, and beasts. It has been supposed that this vessel represents a council. Didron calls it the *situla* of the Emperor Charlemagne.

Figured, Auf'm Weerth, *Kunst Denkm.* d. Rheinland., pl. 33; Didron, *Annales Archéol.*, vol. xix. p. 78 and 103, and vol. xxvi. p. 54.

The cast is not a satisfactory one, but separate casts of six of the detached figures have been obtained, described below. (755.)

'58. 156.

FIVE detached Plaques with figures and one of the heads forming the handle of the *Situla* of the Dom of Aix-la-Chapelle. 10th-12th century.

1. A crowned emperor seated, holding aloft his sceptre and globe marked with a cross. 2. A warrior clad in ringed mail with a circular shield and long spear standing at the open doors of a castle. 3. A second warrior similarly armed. 4. An archbishop standing erect, wearing the pallium with a book in his left hand and his pastoral staff in his right hand between two columns with richly ornamented capitals with curtains looped at the sides in the antique manner. 5. An ecclesiastic seated between similarly draped columns with his right hand elevated in benediction. The figures are excellently designed in very deep relief. 6. One of the heads forming the handle ($1\frac{2}{3}$ inch square) with curling hair and beard, and twisted mustachios, carved in very high relief with great boldness. (756-761.)

'58. 180.

SITULA. German. 11th century. Original in the Collection of Mr. Attenborough. H. $6\frac{1}{4}$ in., diam. at top, 5 in., at bottom, $4\frac{1}{8}$ in.

This curious vessel appears to me to have been executed by the same hand as (or to have been partially copied from) the Milan diptych, *ante* Nos. 120 and 121, some of the subjects being nearly identical in design as well as in the excellent style of execution. There are two rows of subjects representing the Passion of Our Lord, separated

by a narrow band with inscriptions, of which also there is another band at the foot and one round the rim of the situla. The subjects in the upper row are: 1. Christ washing the feet of the disciples (exactly as in the Milan piece), inscribed "DISIPULIS NAM SPONTE LAVIT VESTIGIA CUNCTIS." 2. The kiss of Judas and seizure of Christ, "ARGENTO (PAR)VO WMV¹ CECATUS MUNERE JUDAS." At the side is seen Judas receiving the 30 pieces of silver from the chief priest. 3. The Crucifixion of Christ with the two thieves, whose arms are thrown back over the cross-bars of their crosses; over the arms of Christ are busts of two angels and two small crouching figures of Sol and Luna, and at the sides of the cross the spear and sponge bearers (the latter holding a fac-simile of the situla itself), with the Virgin and St. John, inscribed "PENITUIT POSTQUAM LAQUEO SUSPENDITUR ALTO." 4. Pilate washing his hands as in the Milan piece. 5. Judas bringing back the money which is refused, and (6) hanging himself. 7. The soldiers guarding the Sepulchre; these three subjects being also as in the Milan piece, and inscribed HAUT POTERANT SERVARE DEUM CUI CUNCTA² PATESCUNT.

The subjects in the lower row are: 8. The two Marias visiting the Sepulchre (here apparently a grave cut out of a rock, and quite unlike the Sepulchre in Scene 7), at each end of which is an angel seated, with their feet resting on the backs of the two prostrate soldiers guarding the Sepulchre (a treatment I have nowhere else met with), inscribed + VIRGO PARENS ALIEQ: SIMUL CŪ MUNERE MATRES. — AD TUMULŪ TENDUNT VACUŪ JAM CORPORE TANTO. 9. Christ with a cruciferous nimbus and surrounded by a large oval aureola partially hidden, supported by angels, holding a gemmed cross over His left shoulder, drawing an aged man and woman (Adam and Eve) out of the power of the devil, whose arms are seized by an angel, and who is tearing his hair frantically (a remarkable treatment of the subject), inscribed PROTINUS INFERNE PENETRAVIT LIMINA SEDIS. 10. Christ appearing to the two women kneeling before Him. 11. Christ standing within a circular building with up-

¹ The conjoined marks preceding the word CECATVS, resembling the letters WMV joined together, interfere with the rhythm of the verse, and have been considered as the numeral V (5) repeated in the ordinary position and upside down so as to make up the 30 pieces of silver.

² In these inscriptions we have the letters conjoined in the same arbitrary manner as in the Milan situla, thus in this word CUNCTA, the third stroke of the N is curved and forms the second C, and the first stroke of the A forms the down stroke of the T.

raised hands blessing His disciples standing on either side of him (quite unlike the Milan piece), inscribed **MISTICA TURBA VIDET MANIFESTO NOMINE IHM. 12.** The incredulity of St. Thomas, treated in a much nobler manner than in the Milan diptych, inscribed **THOME NUDANTUR PALPARI MEMBRA FORATA.** Round the bottom of the vessel is inscribed in larger capitals—

+ **AUXIT EZECHIE TER QINOS QI PATER ANNOS**

+ **OTONI AUGUSTO PLURIMA LUSTRA LEGAT :**

CERNUUS ARTE CUPIT MEMORARI CESAR ALPTESKI

The Otho Augustus, in whose honour the vessel was made, has been considered to be the third emperor of that name, born in 980, who was crowned at Aix-la-Chapelle when three years old, and who died in Italy in A.D. 1002; the vessel is consequently supposed to have been made by or by the orders of the celebrated Bishop Bernward, of Hildesheim, who was his tutor, and who is alluded to in the word *Aliptes*, which in the old glossaries signifies a teacher, an anointer, a healer of wounds, and also a sculptor; the final letters **KI** have been interpreted, *Kariffimi Imperatoris*, *Kalendis Januarii* (supposing the *fitula* to have been a new year's gift to the Emperor) and also *Kancellarius Imperialis*. Dr. Waagen, however, with much judgment, objected to the attribution of this work to Bernward, since in artistic conception and execution it stands much higher than the known works of that bishop.

Many of the Latin verses on the inscription occur in the hymns of Sedulius.

On the rim are two large faces sculptured, to which the handle of the *fitula* was affixed.

Figured, Förster, *Denkmale Deutsch. Kunst*, vol. x. (2 plates); Scharf, in *Art Treasures at Manchester*, p. 13; and see detailed account by Kantzeler "*Eine Kunst Reliquie des zehnten Jahrhunderts*;" Aachen, S. A.; and I. O. Westwood in *Literary Gazette*, 14th February 1857. (762.)

A fourth ivory *fitula* is preserved in the Treasury of the Cathedral of Lyons, mentioned by M. Didron in his article on these objects (*Annales Arch.*, vol. xvii. p. 141), "*et qui appartiendrait à l'art Italien, s'il était authentique.*"

E.—PYXES.

'65. 131.

CYLINDRICAL Pyx. Classical. 1st-4th century. Original in the Museum of Zurich. H. $3\frac{1}{8}$ in., diam. $4\frac{3}{4}$ in.

On one side Venus seated, naked, displaying her long ringlets to Adonis, in order to dissuade him from going hunting, and who is seated near, but half turned away from her; Cupid standing on a large vase, stretches out a wreath to crown the goddess; Adonis, with spear in hand, is attended by a page holding his horse. On the other side, three nymphs holding wine cups, two of them also holding a large wreath between them, a fourth female blowing a horn. Several baskets of fruit are placed near them. (763.)

'65. 129.

CYLINDRICAL Pyx. Classical. 3rd-4th century. Original in ——— Collection. H. $4\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.

Beneath a low pointed arch, ornamented with the oval Greek fret, are seated a crowned male figure, partially draped, his left foot resting on a panther. At his side is a seated female figure, two eagles above the sides of the arch; the youthful Bacchus, holding a torch and round shield, standing in a car drawn by two panthers, and four large figures (one a centaur) killing several prisoners. (764.)

'58. 18.

CYLINDRICAL Pyx. Classical. 3rd-4th century. Original in the Treasury of the Cathedral of Sens. H. $3\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.

A fine series of figures representing combats between men and lions and lionesses. One man on horseback, armed with a short sword, with which he has killed a falling lioness, galloping on horseback pursued by a lion. Another man, armed with bow and arrow, is defending a fallen companion from two lions. A third man is thrusting a long spear in the heart of a rampant lion. Bold workmanship, quite in the style of the early sarcophagi.

Arundel Society (vi. 6).

(765.)

'65. 130.

CYLINDRICAL Pyx. Claffical. 3rd-4th century. Original in the Treafury of the Cathedral of Xanten near Cleves. H. $3\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in.

Claffical scenes from the life of Achilles. In one he is represented playing on the lyre with a plectrum, a graceful female leaning on his right foulder; an attendant offering a gift. In another he is clad in a long robe, armed with a fpear and large fhield, fiercely attacking a foldier, alfo bearing a large fhield; another blowing a long ftraight horn, the three Fates intervene, one holding the thread of life and another a child in her outfretched arms; an eagle feated with open wings beneath the lock.

Figured, Auf'm Weerth, Denkm. Rheinland, pl. 17, Fig. 1; Bock in Heider Mittelalt. Kunft Denkm. ii. p. 130. (766.)

'58. 261.

CYLINDRICAL Pyx. Italian. 4th or 5th century. Original in the Kunft Kammer, Berlin. (Reprod. Verz. iv. c. 11.) H. 5 in., diam. $5\frac{1}{2}$ in.

In the centre is represented the Saviour, young and beardless, without a nimbus, feated on a throne with a rounded top, upon a large cushion, holding a fcroll in His left hand, His right hand raifed in benediction with the firft and fecond fingers extended. At his fides are feated, upon curule chairs, St. Paul holding a fcroll and St. Peter holding a long ftaff, the ten other Apoftles ftanding. Of thefe the youthful St. John holding a fcroll, and the aged bearded apoftle ftanding next to him are exquisitely defigned; as is alfo the adjoining group of Abraham about to facrifice the infant Ifaac, but interrupted by an angel and the hand of God defcending from above. A ram ftanding beneath completes this group. The elegant proportions and pofe of thefe various figures, and the admirably-arranged draperies, render this pyx one of the moft important monuments of early Chriftian art.

"The moft beautiful fpecimen of a detached object in ivory I have ever feen is the early and very remarkable round box in the Berlin Mufeum, executed with all the life and fpirit of a fine farcophagus of the fourth century."—Sir D. Wyatt, Notice of Ivories, p. 10.

"Dies werk, ein unicum in feiner art, ift.—Herr Burchard (affeffor at Coblenz) erzählte mir, daß er es bei einem Bauern in einem Dorfe



auf der Mofel gefunden und daß es dort als Fuß eines, mit dem unteren Stammende hineingesteckten Crucifixes gedient habe."—Kugler, *Kl. Schrift*, 2, 329 *note*. (767.)

'73. 270.

PORTION of a Cylindrical Box. Italian. 4th–6th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 181.) W. $2\frac{3}{4}$ in., H. $3\frac{1}{2}$ in.

Four standing male figures, which appear to represent Joseph, as a child, having been drawn out of the well, being fold by two of his brethren, clad in short tunics (between whom he is standing) to an Egyptian in a flat cap. Very rude but deeply-carved workmanship. (768.)

'73. 271.

CYLINDRICAL Pyx. Italian. 4th–6th century. Original in the Sacristy of the Duomo of Milan. H. 3 in., diam. $4\frac{1}{4}$ in.

Jonah cast out of a two-oared boat, with a large sail, to a monstrous sea animal with long ears, surrounded by fishes and guided by a floating angel bearing a cross. On the other side, Jonah lying under the gourd upon the back of the sea monster, guarded by the angel, who here holds a rolled up scroll.

In the style of the ruder *sarcophagi*.

Figured, Gorius, *Thes. Diptych*, IV., pl. 24. fig. super. (769.)

'58. 181.

CYLINDRICAL Pyx. Italian. 5th–6th century. Original in the Christian Museum of the Vatican. H. $3\frac{1}{8}$ in., diam. $4\frac{1}{8}$ in.

The miracle of Christ raising Lazarus, whose body is swathed like an Egyptian mummy, with the face uncovered, standing erect in the doorway of the tomb (like a watch-box); Christ stretches towards him

His hand holding a small cross; a female figure behind seizes hold of His cloak. 2. Christ, holding a cross, healing the blind man, leaning on a staff, by touching his eyes with His fingers. 3. The paralytic cured, carrying his bed on his back. On the key-plate is engraved the monogram of Christ, formed of the letters XP conjoined.

A pyx, either identical with the present or exactly resembling it, is figured by Gorius, *Thes. Diptych*, IV., pl. 24, fig. infer., as preserved in the sacristy of Milan Cathedral; the only noticeable difference is, that in this figure the key-plate is quite plain. D'Agincourt, *Sculpt.*, pl. xii. fig. 4, has copied the figures of this and the pyx, No. 769, from Gorius, stating them to be portions of one and the same object. (770.)

'58. 182.

CYLINDRICAL Pyx. Italian. 6th–8th century. Original in the collection of the Rev. Walter Sneyd. H. $3\frac{1}{8}$ in., diam. 4 in.

Christ, young and beardless, without a nimbus, holding a small cross in His left hand, with the right hand raised in benediction (the first, second, and fourth fingers extended), is approached by the Demoniac, half clothed, from a building, the doors of which are closed and bolted.

On the other side Christ, young and beardless, with His right hand raised in benediction (the first and second fingers only extended) standing between two Apostles, the elder of whom has his right hand also raised in benediction in the manner of the Eastern Church.

The former scene is figured by Mr. George Scharf in his *Historic Notes of Sculpture at the Manchester Exhibition of 1857*, but the mode of benediction is incorrectly represented. (771.)

73'. 365.

CYLINDRICAL Pyx. St. Mennas. Italian. 6th–9th century. Original in the collection of Alexander Nesbitt, Esq. H. 3 in., diam. 5 in.

In front, St. Mennas, young, and clad in a long mantle marked on the breast with the *lati-clavus*, stands with both hands raised (like one of the Orantes of the catacombs) under a rounded arch resting upon twisted columns. On either side is seated a camel, of which only the front part is

visible. To the right stand two male figures, and to the left two females approach towards the faint. At the back is seated a ruler holding a sceptre (with two attendants, one with a long spear and large round shield, and the other with a book) and giving directions for the decapitation of the faint who kneels before him, and whose hair is seized by an attendant holding an uplifted sword. An angel, with the arms outstretched, holding a napkin, flies above the faint ready to receive the head when cut off.

A memoir on this pyx was read by Mr. Nesbitt in 1872 before the Society of Antiquaries of London. (771a.)

See also the fictile Byzantine ivory of St. Mennas, described above, p. 70, No. 159.

'73. 272.

CYLINDRICAL Pyx. German? 10th–12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 47.) H. 2 in., diam. 3 in.

A circular box of ivory, quite plain, the top and bottom edges with a thin beaded rim. In the middle of the cover is a round conical piece (having a small ring at top) fluted into six divisions. The metal hinges at the front and back are of ornamental metal work. (772.)

'73. 443.

CYLINDRICAL Pyx. German. 11th–12th century. Original in the National Museum of Bavaria (Kreittmayr Anzeiger, No. 43). H. $3\frac{7}{8}$ in., diam. $4\frac{1}{2}$ in.

This piece appears to have been originally a portion of an oliphant, subsequently converted into a pyx, with the addition of two gilt bronze bands, on the upper of which is inscribed, FVDIT . AQVAM . TEMPLI . PARS . DEXTERA . FORMA . FUTURI . XPI . PARS . DEXTERA . FUDIT . EXPRIMIT . HOC . QUOD . AQUAM . ; and round the bottom, DEXTERA . PARS . XPI . DS . E . AQUA . SPS . EJUS . OMNIS . AB . HAC . INFUSUS . AQUA . SALVATUR . IN . IPSA .

The body of the piece is ornamented with a stag hunt, with a huntsman blowing a gigantic oliphant, and two very large dogs among trees of a most conventional character; two men, separated by a slender column with foliated base and capital, are fighting, armed with clubs

and long triangular shields; and two rampant lions face each other amidst trees. A rim below the sculpture is ornamented with a flowing arabesque of foliage. (772a.)

F.—PAXES.

'73. 273.

PAX. German? Rheno-Byzantine? 12th century? Original in the Kunst Kammer, Berlin Museum. (Reprod. Verz. iii. b. 98.) H. 7 in., W. $4\frac{3}{4}$ in.

The decapitation and burial of St. John the Baptist. Herod is represented as a crowned king seated on a throne at the top of a flight of five steps; he wears the pallium and a maniple on his left wrist, his open right hand raised upwards. By his side stands Herodias in a long gown. To the left, beneath a pointed arch, resting on twisted lateral columns, stands the Baptist in his shaggy coat, holding the basin, into which his head has fallen, the blood gushing out from the neck; behind stands the executioner draped as a Roman soldier, sheathing his sword. On the bottom step stands Salome, with bare neck, and with tight sleeves with very long hanging cuffs bound with fur, presenting the head of the Baptist in a salver to Herod. To the right, under a rounded arch, stands a bearded priest in the dress of a Greek bishop, without a mitre, his vestment embroidered with Greek crosses; by his side stands a monk with a rope round his waist and head tonsured, holding a censer, and in front the headless but still bleeding corpse of the Baptist is placed in the tomb by an aged attendant. Can this possibly be genuine? The curved handle at the back of this piece has the front ornamented with rosettes and animals.

Figured, Hefner, *Trachten des Christl. Mittelalt.*, div. I, pl. 95. (773.)

'73. 274.

PAX. French. 15th century. Original in the South Kensington Museum, No. 247.'67. (Mackell Cat., p. 95.) H. $5\frac{1}{2}$ in., W. $3\frac{1}{8}$ in.

The Saviour, with the upper part of His body naked, is standing beneath a pointed arch in an open sepulchre, with His arms crossed

before Him. Behind at the sides stand the Virgin, supporting our Lord, and a saint, probably St. John. On the front of the tomb is inscribed in Gothic letters, "Humylitas vincit." Poor coarse work. (774.)

'73. 275.

PAX. German. Late 16th century. Original in the Kunst Kammer, Berlin Museum. (Reprod. Verz. iii. b. 97.) H. $4\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

Beneath a flattened trefoil arch, supported upon lateral columns, with slightly ornamented bases and capitals, is represented the Annunciation, the archangel approaching, with the Holy Dove above, from the right, holding a sceptre in his left hand and a scroll in his right, on which is inscribed AVE GRACIA PLENA D T (Dominus tecum). The Virgin is kneeling to the left at a footstool, turning over the leaves of a book, with long flowing hair, and clad in a long cloak. (775.)

'54. 83.

PAX. German? 17th century. Original in the Mayer Collection, Liverpool Museum. H. $5\frac{1}{2}$ in., W. $3\frac{3}{4}$ in.

Beneath a flattened ogee trefoiled arch resting upon side columns, with slightly ornamented capitals and bases, the Virgin Mary is seated at the foot of the cross on the ground amongst bones, holding the dead body of her Son on her knees, resting on her long cloak or veil; the titulus is inscribed INRI, and at the bottom is the sentence, DA · PACEM · DÑE · IN · DIEBVS · NOSTRIS · The original ivory handle at the back of the pax still remains *in situ*. (776.)

G.—HORNS.

'70. 26.

HORN. German? 9th–11th century. Original in the Treasury of the Cathedral of Prague. L. 21 in.

This horn is surrounded by four wide bands of figures, separated from each other by narrow ornamental bands. In the first broad band

are five circles, containing: 1, a man armed with a round shield and short sword, combatting with a bear; 2, a winged lion; 3, a large well-designed ornamental flower; 4, a griffin attacking a deer; 5, a bird fitting amongst foliage. In the second band is a race between two quadrigæ, the drivers standing upright in their cars, with foliage. In the third band a similar race with two quadrigæ, a dog seizing a hare beneath one set of the horses, and a lioness attacking a deer beneath the other horses. In the fourth band four circles, in which are a centaur armed with spear and shield attacking a man on foot armed with sword and shield, a lion, and a winged monster with a human head. The workmanship of this horn is tolerably well designed, but rudely executed.

Figured, Bock in Heider *Mittelalt. Denkm.* 2, pl. 25, and p. 135; and Lubke's *Grundriss der Kunstgeschichte*, 1864, p. 349. (777.)

'70. 25.

HORN. German. 9th-10th century. Original in the Welfen Collection, Hanover. L. $20\frac{1}{2}$ in.

This horn has three bands of ornament, and the wide end is carved with various very rude figures. A man armed with a sword galloping on horseback up a hill, a horse coming out of the door of a building, also going up-hill, and conventional trees. Below this is a band of vine leaves and grapes springing from a flowing branch. Below the middle of the horn is a band with the very peculiar classical ornament of which an example occurs on the middle of the stem of the Kirk Michael cross (Cummin's *Runic Remains of the Isle of Man*, pl. 1, fig. 1), and below this is a third band of curiously-interlaced ribbon work. (778.)

'73. 276.

HORN. German. 10th century. Original ——— ? L. $20\frac{1}{2}$ in.

I received this cast from Cologne with the statement that it was a cast from the horn of Charlemagne, preserved in the Treasury of the Cathedral of Aix-la-Chapelle, of which I made a rubbing; ¹ it differs, however, from that horn in the figures round the wide mouth of the horn. Both horns are plain, except this row of figures, which in

¹ Figured by Auf'm Weerth, *Kunst Denkm. d. Rheinland.*, pl. 33.

the cast of the horn before me consists of several naked men, one of whom holds a bird in one hand; another carries a deer on his shoulders, and there are two lions, two winged beasts, and two flags. Below these is a band of foliage arising from an undulating branch, of which there is also another band close to the slender end of the horn. Four bands of metal similarly ornamented surround the horn. (779.)

'58. 266.

TENURE Horn. German? Oriental? 12th century?
Original ———? L. $16\frac{1}{2}$ in.

The small end (with the mouthpiece) is surrounded in its middle part by a band $1\frac{1}{3}$ inches wide, in which are carved three circles knotted together at their junctions, in which are represented rude figures of a hare, an ibex, and another like a lion; the broad end is surrounded by a circular rim, half an inch wide, in which is a foliated arabesque.

The centre part is entirely occupied with circles formed of slender branches knotted together and slightly foliated, each circle about $1\frac{1}{2}$ inches in diameter, each enclosing a figure of some bird or beast, amongst which the lion, hare, ibex, pheasant, cock, parrot, &c., are to be noticed. The small end has a rim enclosing an undulating branch with foliage. The broad end has a similar rim and a broad border, with seven similar animals in circles of the same kind.

(Three portions, 780-782.)

'58. 187.

HUNTING Horn. German? Scandinavian? 12th
century? Original ———? L. 17 in.

The slender end containing the mouthpiece is ornamented in its narrow part with two monstrous winged animals, whilst in the wider part is a rim of foliage arising from an undulating branch.

The centre part has a foliated band at top and bottom, between which extend six longitudinal divisions, in each of which are representations of various animals and birds, a man on one knee armed with a round shield throwing a dart against a lion who rushes towards him, a winged lion attacking a deer, a lion chasing a hare, a peacock and peahen, two dogs chasing a wild boar, and various other birds and animals, some monstrous. The broad end has two similar lions, between which is a band two inches wide, in which are figured an elephant, ibex, buffalo, and two other animals.

(Three portions, 783-785.)

'73. 277.

HORN. Scandinavian? 13th century? Original in the collection of the Fürst von Hohenzollern Sigmaringen. (Berlin, Reprod. Verz. iv. c. 44.) L. 28 in.

This horn is divided by bands into six divisions. The one next the mouth-piece is filled with fleurs-de-lys; in the second two bears (?) climbing a pole, and an elephant, inscribed "Fyllin;" in the third, the Temptation: Eve receiving the apple from the serpent, and "Samson" carrying off the gates of Gaza; in the fourth, the murder of Cain, and Absalom caught in a tree by his hair and transfixed with a spear by Joab on horseback (2 Samuel, xviii. v. 14); in the fifth, a lion and a man facing each other, inscribed "leo contra Samson," and two men carrying a large vessel slung from a pole on their shoulders; in the sixth David crowned, holding a sling loaded with a stone in each hand, that in the right hand raised and about to be discharged against the giant "Goliath K," and a naked female figure standing on a globe inscribed LVKA, holding a long streamer in both her hands. (786.)

'73. 278.

HORN. German. 13th century? Original in the Stadt Museum of Stralsund. (Berlin, Reprod. Verz. iv. c. 43.) L. 18 in.

On one side are rudely-represented stags hunted by dogs and by a huntsman with a spear blowing a horn, separated by various ornamental cross bands. On the other side are several very tame battles between lions and men, one of the latter being a king with crown on his head, on horseback, hurling a spear. On the back of the horn is a very good figure of a crocodile and a large Maltese cross. The mouth-piece consists of a monstrous animal's head. (787.)

'73. 279.

TENURE Horn. German? 14th century. Original in ——— Collection. L. 20 in., W. at the broadest end, 2 in.

In the centre of this horn on each side is a large plain shield, and on the back is a shield bearing a crowned lion grasping an axe. The

sides of the narrow portion are ornamented with well-designed flowing foliated patterns, and the broader portion on one side, with four monsters placed in elongated triangular compartments, whilst on the other side are five such beasts under ornamented arches. (788.)

'73. 280.

HORN. German. 15th century. Original in the Vereins-Sammlung of Kiel. (Berlin, Reprod. Verz. iv. c. 15.) L. $11\frac{1}{2}$ in.

Around the wide end are five interlacing circles, in which are rudely carved in low relief a bishop seated, holding his pastoral staff, his right hand raised in benediction; a king holding a battle-axe, a monstrous beast, busts of two lovers kissing, and foliage, with a band about an inch wide preceding and another behind the circles containing an inscription in debased black letter capitals. Half-way towards the mouth-piece is a broad band of knotted ribbons, and the mouth-piece is similarly ornamented. (789.)

'57. 16.

HORN. Italian. 16th century. Original in the collection of A. Fountaine, Esq. Curved into a semicircle 15 inches in diameter.

This slender and elegant horn is ornamented with delicate arabesques of slender wreaths, flowers, heads, cherubs, &c. in relief, and with two gilt metal mounts with rings for suspension. (790.)

H.—CHESSMEN.

'73. 281.

CIRCULAR Chessman. Anglo-Saxon. 6th-10th century. Original in the collection of the late Rev. Dr. Wilfon. H. $1\frac{1}{2}$ in., diam. $1\frac{1}{4}$ in.

A circular piece with the top rounded, and an angular piece jutting out on one side at the top. Ornamented with scored lines radiating from the top, and with small circles generally arranged in threes, forming triangles, each circle with a dot in the middle. Round the bottom edge is a border formed of crossed diagonal lines forming small lozenges.

Found within an Anglo-Saxon entombment at Beckley, Oxon.

(791.)

'73. 282.

OVAL Chessman. Anglo-Saxon. 6th-10th century. Original in the collection of the late Rev. Dr. Wilson. H. $1\frac{3}{4}$ in., W. $1\frac{1}{3}$ in.

An oval piece of ivory with a deep triangular incision at the top. Each side and each end of the piece and each side of the incision is marked with two concentric circles, with a dot in the middle. The sides and bottom are also marked with straight scored lines.

Found with the preceding. A. Way, *Journ. Arch. Inf.*, vol. 3, p. 121, and vol. 6, p. 172.

(792.)

'58. 178.

CHESSMAN from Kirkstall Abbey. English. 11th century. Original in the collection of Mr. Dixon. H. $2\frac{1}{4}$ in., W. $2\frac{1}{4}$ in.

An oval-shaped block of ivory, truncated above, one half being cut down, leaving that part of the block $1\frac{4}{10}$ inches high, the other half being 2 inches high, with a narrow transverse ridge $\frac{1}{4}$ inch high. The sides of the lower half form two sunk panels separated by ornamented raised margins, in each of which panels is represented a man and woman riding on a goat, the woman sitting sideways. The sides of the taller half also form two sunk panels, surrounded by raised ornamented borders, each containing a winged monstrous griffin attacking an ox; the flat upper surface of the lower half has the figure of an animal in a sunk semi-circular panel, and the taller half has its flattened upper surface carved on each side with a fish with a human head.

Figured in *Journ. Arch. Inf.*, vol. vi. p. 170.

(793.)

'73. 283 and '73. 478.

CHESS Piece. German. 10th–12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 26.) H. $3\frac{3}{4}$ in., W. $3\frac{1}{2}$ in.

A queen seated on a wide and richly-ornamented chair with a round-topped back, carved round the upper edge behind with a foliated pattern. She wears a low circlet round her head, ornamented with small raised circles and with a very large round disc over each ear; her gown is very large, reaching to the chin, with very long hanging sleeves; her left hand rests on her knees; her right hand holds her dress on her breast. (794.)

'73. 284.

CHESSMAN. Northern, from the Isle of Lewis. 11th–12th century. Original in the British Museum. H. 4 in., W. $2\frac{1}{4}$ in.

A king, with long straight beard, crowned, seated, holding a sword in its sheath across his knees. His hair is long, and hangs down his back in four folds. The back of the seat is ornamented with a foliated arabesque and a dragon with a foliated tail.

Figured, Sir F. Madden, *Archæologia*, vol. xxiv. pl. xlv. fig. 1, 2. (795.)

'73. 285.

CHESSMAN. Northern, from the Isle of Lewis. 11th–12th century. Original in the British Museum. H. 4 in., W. $2\frac{1}{8}$ in.

A king without a beard, crowned, seated, holding a sword in its scabbard across his knees, his hair in four plaits hanging down his back; the top of his chair terminates at each side in dogs' heads, and the back is ornamented with an elegant foliated arabesque.

Figured in the *Archæologia*, vol. xxiv. pl. xlix. fig. 11, and Maskell *Cat. of Ivories*, preface, p. lxxii. (796.)

'73. 286.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{3}{4}$ in., W. 2 in.

A queen crowned, seated, holding a horn in her left hand, and resting her cheek on her right hand. The chair terminates at top in dogs' heads, from the mouths of which extend a foliated arabesque.

Figured, Sir F. Madden, *Archæologia*, xxiv. pl. xlv. figs. 3 and 4. (797.)

'73. 287.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{3}{4}$ in., W. $1\frac{3}{4}$ in.

A queen seated, her right hand raised and resting against her right cheek, the elbow resting on the left hand. She wears a large veil, as in the last piece, but her cloak is thrown over the ornamented back of her chair, as represented in the *Archæologia*, pl. xlix. fig. 9. (798.)

'73. 288.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{3}{4}$ in., W. 2 in.

A bishop seated, with a low mitre, the *infulæ* hanging down the back, wearing a chasuble of the ancient form, holding a pastoral staff terminating in a small volute in his left hand; his right hand raised in benediction, with the thumb and first and second fingers extended. The back of the chasuble is marked with a cross formed of double lines within a lozenge. The back of the chair forms an elegant foliated scroll pattern.

Figured, Sir F. Madden, *op. cit.*, pl. xlvii. figs. 1 and 2. (799.)

'73. 289.

CHESS Piece. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{7}{8}$ in.

A bishop standing with a low mitre on his head, and holding a book and his pastoral staff. The inflex of the mitre hang down the back.

Figured, Sir F. Madden, *Archæologia*, vol. xxiv. pl. xlvii. fig. 3. (800.)

'73. 290.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{1}{2}$ in., L. $2\frac{1}{4}$ in.

A knight on horseback, with a very short beard and a plain round skull cap or morion with a raised rim. The shield is large and kite-shaped, the right half chequered with diagonally-crossing lines, the left half plain ("party per pale"), and in his right hand he holds a spear.

Madden, *op. cit.*, p. 233, fig. 10. (801.)

'73. 291.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. 4 in., L. $2\frac{3}{4}$ in.

A knight on horseback, with a short round beard and a conical helmet with a nasal and ear covers, his left arm and side and the handle of his sword are covered by a large kite-shaped shield marked with a cross formed of double lines, having a small square at the intersection of its arms; in his right hand he holds a strong spear. The saddle is raised and squared both in front and behind.

Figured, Sir F. Madden, *op. cit.*, pl. xlvii. figs. 4 and 5. (802.)

'73. 292.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in.

A rook (or caffle) here represented as a warrior on foot, the head and body entirely clad in mail, represented by lines crossing diagonally; he holds a large sword in his right hand, and the left hand and side is protected by a large kite-shaped shield with a diagonal cross. The scabbard of the sword appears on the right side from under the left arm.

Figured, Madden, *op. cit.*, p. 238, the head seen sideways, and shield. (803.)

'73. 293.

CHESS Rook. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{1}{2}$ in., W. $1\frac{1}{2}$ in.

A rook, or warrior, on foot, clad in mail like the last, but the head is further protected by a conical helmet; he holds a drawn sword in his right hand, and carries with his left arm a large kite-shaped shield, the top of which he appears to be biting with his gigantic teeth, as described by Sir F. Madden (*op. cit.*, p. 271). The shield is marked with a cross formed of three lines, having the junction of its arms ornamented with a diagonal cross within a circle.

Figured, Sir F. Madden, *op. cit.*, pl. xlviii. fig. 2. (804.)

'73. 294.

CHESS Rook. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $3\frac{1}{8}$ in., W. $1\frac{1}{2}$ in.

A rook, or warrior, on foot, clad in a long loose coat, hanging in folds at the sides, and with a round helmet produced at top into a truncated cone, with a row of impressed lozenge-shaped marks across the middle; he holds his large kite-shaped shield in front of him on his left arm, his right hand holding a sword diagonally across the shield.

Figured, Sir F. Madden, *op. cit.*, pl. xlviii. fig. 3. (805.)

'73. 295.

CHESS Rook. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. $2\frac{3}{4}$ in., W. $1\frac{1}{2}$ in.

A rook, or warrior, the smallest of the Lewis pieces (except the pawns); clad in a long coat, with a round-headed morion or helmet with a raised rim; his shield hangs on his left arm, down his left side, and he holds his sword upright in his right hand.

Figured, Sir F. Madden, *op. cit.*, pl. xlviii. fig. 4. (806.)

'73. 296.

CHESSMAN. Northern, from the Isle of Lewis. 11th-12th century. Original in the British Museum. H. 2 in., W. $1\frac{2}{3}$ in.

A pawn, being an oblong compressed piece with circular top, the front and back ornamented with straight incised lines, forming an interlaced lozenge-shaped design, crossed by a St. Andrew's cross formed in the same manner.

Figured, Sir F. Madden, *op. cit.*, pl. xlviii. fig. 7. (807.)

'73. 297.

CHESSMAN. Northern? 12th century. Original in the British Museum. H. 3 in., W. $2\frac{1}{4}$ in.

A king, crowned, riding on horseback, with a cloak with jewels along the margin. The horse is led by a groom in a tunic with long sleeves, behind whom is another attendant with a sword laying hold of the horse's crupper. On the other side of the horse are two other attendants armed with a long spear and halbert. Extremely rude.

(808.)

'73. 298.

CHESS Queen. German. 12th century. Original in the Kunst Kammer, Berlin. (Reprod. *Verz.* iv. c. 33.) H. $3\frac{1}{8}$ in., W. 2 in.

A queen seated on a wide throne, the back of which is ornamented with branches, interlaced whorls, and leaves elegantly arranged. She holds a cup in her left hand and an unwieldy sceptre in her right. On each side is a kneeling figure, one playing upon the double pipes, the other holding apparently a flower in his right hand, which he is placing on her lap. The figures are rude.

(809.)

'73. 299.

CHESS King. German. 12th century. Original in the Royal Museum of Copenhagen. H. $4\frac{1}{2}$ in., W. 3 in.

A king seated, with a crown on his head, beneath a bower formed of foliated branches, holding his robe on his knee with his right hand, his left holding a collar or torque round his neck; at either end of the piece are two warriors with long kite-shaped shields, and at the back of the chair (which is ornamented with a lion's head and foliage) are the busts of four other soldiers with similar shields, and four other unarmed busts. (810.)

'73. 300.

CHESS King. Northern. 12th century. Original in the British Museum. H. 3 in., W. $2\frac{1}{2}$ in.

A king seated on a wide throne, holding a sword in his raised right hand extending to his mouth (but now broken); in front of him stands a large hound, and at each side stands a warder, both holding small triangular shields, and one of them a battle-axe at the end of a long pole. Extremely rude. (811.)

'73. 301.

CHESSMAN? Irish? 12th century? Original in the collection of the late R. Ball, Esq., Dublin. H. 2 in., W. $1\frac{1}{2}$ in.

A bear devouring the head of a crouching male figure covered with a cowl and holding a vessel in his right hand, which appears to represent one of the square hand bells used in the early Irish church. (812.)

'54. 69.

CHESS Bishop. Northern. 12th century. Original in the British Museum. H. $3\frac{1}{4}$ in., W. $1\frac{3}{4}$ in.

A bishop seated, robed in a large cope fastened at the breast with a morse, the mitre injured, but the infulæ hanging down the back; he

holds a small book in his left hand, and a pastoral staff (top broken off) in his right. The chair is ornamented at the back with a star formed of four large oval leaves arising from a small diamond in the centre, and extending to the four angles. (813.)

'73. 302.

CHESS Bishop. German. 13th century. Original in the Kuntz Kammer, Berlin. (Reprod. Verz. iv. c. 24.) H. $3\frac{1}{4}$ in., W. 2 in.

A bishop almost identical with No. 817, differing only in some slight portions of the dress, the lower edge of his alb being ornamented with a row of dots. (814.)

'73. 303.

CHESS Piece. Irish? 12th–13th century. Original in the Petrie Collection, Dublin. H. $2\frac{7}{8}$ in., W. $1\frac{3}{8}$ in.

A queen seated, crowned. The crown placed over a veil which hangs over the shoulders; her cloak hanging down each side in front, and marked with two Greek crosses $\oplus \oplus$; the elbow of her left arm rests upon her right hand, and her cheek rests upon the open palm of her left hand, the back of the chair is ornamented with two interlaced dragons. (815.)

'58. 173.

CHESS Piece. German? 12th–13th century. Original in the Museum of the Hotel Cluny, Paris. $2\frac{1}{3}$ in. by 2 in. at bottom.

A knight-piece, consisting of a group of warriors on horseback, bearing large round ornamented shields, one of which is slung upon the arm of one of the figures, who is turning back and discharging an arrow from a large bow; another is armed with a long spear. All the figures seem to have the head uncovered.

Figured, Du Sommerard, Les Arts, &c., Album, 10 ser., pl. xxv.

(816.)

'73. 304.

CHESS Bishop. German. 13th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 23.) H. $3\frac{1}{4}$ in., W. 2 in.

A bishop seated on a wide chair, with a low conical mitre (the infulæ hanging down the back), clad in a large chafuble of the ancient form, the right hand raised in benediction, with the thumb and first and second fingers (the latter ringed) elevated, the left hand holding a pastoral staff, resting on the side of his head and terminating above in a foliated whorl. A long maniple hanging from his wrist.

Figured, Becker and Hefner, *Kunstwerk. d. Mittelalt.*, vol. i. pl. 63. (817.)

'73. 305.

CHESS King. German. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 27.) H. $3\frac{7}{8}$ in., W. $2\frac{3}{4}$ in.

A king seated, crowned, clad in a long cloak, holding an erect sword in his right hand with his hawk on his left. At the back and sides are seven warriors standing armed cap-à-pied in chain mail, and with long coats nearly reaching to the ground, holding long shields square at top with the points rounded. (818.)

'73. 306.

CHESS Piece. English? 13th century. Original in the Museum of the Society of Antiquaries of Scotland. H. $3\frac{2}{3}$ in., W. $2\frac{3}{4}$ in.

A knight-piece formed out of an oval piece of walrus ivory, completely open cut. At each end is the figure of a knight, completely clad in scale armour, represented as seated, with the face uncovered by the armour of the head, holding a drawn sword over his right shoulder in his right hand, and bearing a shield on his left arm. The shield of one knight is divided by faint lines into small lozenges, each bearing a dot, the right half of the shield with half a large fleur-de-lys; the

shield of the other knight is marked with oblique bars, the alternate ones bearing a row of dots. These knights are connected together by interlacing branches of trees which throw out foliage both at top and bottom of the piece.

Figured, A. Way, in *Journal of Archæol. Institute*, vol. iii. p. 241, and Wilson, *Prehistoric History of Scotland*. (819.)

'73. 307.

CHESS Piece. German. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 25.) H. $5\frac{1}{2}$ in., W. $2\frac{3}{4}$ in. at bottom.

A knight seated on horseback, armed with a round morion or head piece with a round rim, his neck and shoulders defended by scale armour, holding a huge sword erect in his left hand, his right hand holding the reins; his shield is fastened upon his breast. On either side of him walks a small figure of a soldier with a cross-bow; round the base are fifteen smaller soldiers, all carrying the same instruments. Very rude.

Figured, Becker and Hefner, *Kunstwerk. d. Mittelalt.*, vol. ii. pl. 5. (820.)

'73. 308.

CHESS Piece. German. 14th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 21.) H. $3\frac{1}{2}$ in., L. at bottom, 2 in.

A knight clad in a helmet with the pointed visor down, the neck defended by scale armour; long ornamental ribbons hang from his shoulders, his sword and dagger at his side, and his shield held up in front of his breast. He is represented as riding upon a lion, and round the bottom of the piece are ten small figures bearing bows and arrows. Very rude. Carved out of walrus tooth. (821.)

'73. 309.

CHESS Piece? German. 14th century? Original in the Kunst Kammer, Berlin. (Reprod. Verz. iv. c. 28.) H. 4 in., W. $1\frac{1}{4}$ in.

Figure of a giant standing erect, with a long pointed beard, his shaggy coat tied round the waist with a serpent; his left hand supports an oblong shield resting on the ground and his right hand an enormous club, formed of a column with base and capital for a handle, the bottom of which rests on the ground and is licked by a prostrate lion. (822.)

'73. 310.

CHESS Queen. German. 14th century? Original in the British Museum. H. $2\frac{1}{2}$ in., W. $1\frac{1}{2}$ in.

A queen seated on an elaborately-carved throne, terminating behind in a turret and two pinnacles. She wears a large crown, and holds a sceptre erect in her right hand, and wears a long cloak. On one side stands a warrior with a spear, and on the other an attendant with a vase. (823.)

'73. 311.

CHESS Piece? German. 16th century. Original in the South Kensington Museum, No. 2998. '56. (Maskell Cat., p. 11.) H. $2\frac{3}{4}$ in., L. 2 in.

A knight armed, with a short thickly-plaited tunic, and carrying a battle-axe in his right hand, riding upon a richly-caparisoned horse. (824.)

'73. 312.

CHESSMAN. Carved in walrus tooth? English. 13th-14th century. Original in the Ashmolean Museum, Oxford. H. 3 in., W. $2\frac{1}{4}$ in.

On either side is a mounted knight, the intervening spaces filled with open cut foliage; one knight is armed with a sword and the other with a lance, looking backwards. The helmet is large and cylindrical, truncated at top and with a cross eye-slit (ocularium) strengthened by an upright ridge. Their bodies are covered with ringed armour, and they wear long furcoats, with a belt round the waist.

Figured by A. Way, Esq., Journal Archæol. Institute, vol. iii. p. 243. (825.)

'73. 479.

CHESS Bishop. German. 15th century. Original in the ——— ? Collection. H. 5 in., W. 3 in.

This piece represents an archbishop in a jewelled mitre, wearing the pallium, riding on horseback; an attendant tonsured priest, on foot, on the right side bearing the pastoral crozier erect.

In front, beneath the horse's head, are three priests of small size with open books; another also walks on the left side of the bishop. Around the base of the piece are fourteen cross-bowmen of small size.

(825a.)

'73. 480.

CHESSMAN. German. 15th century. Original in the collection of S. Drey. H. $3\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

A knight seated on horseback holding a spear in his right hand, a sword hanging on his left side. On his head he wears a chapelle de fer with a brim and a central top ridge, and his breast is defended by his square shield with a notch at the top for his arm. Around the bottom of the piece are ranged fourteen cross-bowmen of small size.

(825b.)

'73. 481.

CHESS Piece? German. 12th century. Original in the Germanic Museum. H. $1\frac{9}{10}$ in., L. $2\frac{1}{4}$ in., thick, 1 in.

This curious piece is quadrangular, the top forming a double arch. In front are two compartments surmounted by rounded arches, on which rest monstrous animals. In one compartment are four kneeling figures, and in the other is an animal resting on a small arcade, evidently intended for the Golden Calf. On the back are also two compartments; in one is a seated figure, and in the other two male standing figures. At one end is a priest standing before an altar, over which descends a large bird with outstretched wings, and at the other end is a seated male figure with a triangular head. The top is divided into lozenge-shaped compartments by a beaded ribbon.

(825c.)

'73. 482.

CHESSMAN? German. 13th century. Original in the Hohenzollern Sigmaringen Collection. H. $1\frac{3}{4}$ in., diam. $1\frac{1}{2}$ in.

This curious piece has its front surmounted by two heads in complete relief resting on a plain slab supported by a very conventional tree, the body of the piece consists of four arches, in one of which is a centaur spearing a great goose in the next division, while in the third is a naked male figure chopping the stump of a tree, and seems to be discharging a strong volume of wind from his mouth against another large goose under the fourth arch. (825d.)

I.—DRAUGHTSMEN.

'73. 313.

DRAUGHTSMAN. Of the Anglo-Saxon period. Original in the ——— Collection. Diam. $1\frac{3}{4}$ in.

This circular draughtsman of the early Anglo-Saxon period was exhibited at one of the early meetings of the Archæological Institute. It is flat at top, ornamented with lines in concentric circles and half circles, the latter forming six festoons round the piece. (826.)

'73. 314.

DRAUGHTSMAN. English? 12th century. Original in the collection of the Rev. Dr. Millard, Basingstoke. Diam. $2\frac{1}{3}$ in.

The fable of the wolf and the flock; the wolf to the right sits upright licking the mouth of the vase into which the flock, to the left, is thrusting its long beak. The rim is ornamented with a neat foliated pattern forming four detached oval discs. (827.)

'68. 5.

DRAUGHTSMAN. French? 12th century. Original in the collection of M. Carrand, Lyons. Diam. $2\frac{1}{2}$ in.

This circular draughtsman is made of walrus tooth, and contains figures of David and two attendants armed with kite-shaped shields and swords, approaching to cut off the head of the giant Goliath, lying dead on the ground in front. The shield is furnished on the inside with two loops, through one of which the arm is passed, whilst the other is seized by the hand. Very deeply carved, with a circular rim ornamented with a small star-shaped pattern. (828.)

'73. 315.

CIRCULAR Draughtsman. English. 11th–12th century. Original in the British Museum. Diam. $1\frac{7}{8}$ in.

A countryman carrying a faggot of sticks on his back with a very conventional tree at his side, in front of him a ram of large size, symbolical of the month of January and the sign Aries, with ornamental rim. Inscribed round the edge ✚ GENVARIVS ARIES. (829.)

'73. 316.

CIRCULAR Draughtsman. English? 12th century. Original in the British Museum. Diam. 2 in.

A man in a conical cap, with a long spear on his shoulder, riding on a dragon, a smaller dragon riding erect behind him, with its tail entwined with that of the larger beast. (830.)

'73. 317.

CIRCULAR Draughtsman. German. 12th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 167.) Diam. $2\frac{1}{4}$ in.

David in a very energetic attitude, with extended arm, is about to cut off the head of Goliath (who is, however, not represented as a giant), having seized the hair of his head. Surrounded by a narrow raised rim ornamented with zig-zags and pellets. (831.)

'73. 318.

CIRCULAR Draughtsman. German. 12th century.
Original in the Kunst Kammer, Berlin. (Reprod.
Verz. iii. b. 170.) Diam. 2 in.

Hercules having seized the hair of the kneeling Cacus with the left hand, is cutting off his head. Two heads of oxen seen to the right. Inscribed round the edge ✚ ARGVITVR · FVRTI · VICTVS · BENE · CACVS · EVANDRI. (832.)

'73. 319.

CIRCULAR Draughtsman. German. 12th century.
Original in the Dyck Collection, Munich. (Kunst
Kammer, Berlin. Reprod. Verz. iii. b. 169.) Diam. $2\frac{1}{4}$ in.

A hideous looking female (Terra), with long dishevelled hair, is giving suck to a hare and a winged dragon. Surrounded by a narrow ornamented rim. Inscribed round the border, TERRA · LEPVS · DRACO.

Figured, Becker and Hefner, Kunstw. d. Mittelalt. ii. pl. 23. f. 1. (833.)

'73. 320.

CIRCULAR Draughtsman. German. 12th century.
Original in the Kunst Kammer, Berlin. (Reprod.
Verz. iii. b. 168.) Diam. $2\frac{1}{4}$ in.

A male figure, holding a bow in his right hand, stands to the left, and before him to the right two centaurs in conical caps. Inscribed round the border, TELIS ARGILEI · RVLSE · ST · FERE, that is, "Telis Achilleis pulfæ sunt feræ."

Figured, Becker and Hefner, l. c., pl. 23. f. 2. (834.)

'65. 124.

CIRCULAR Draughtsman. Scandinavian. 12th century.
Original in the Royal Museum, Copenhagen. Diam.
 $2\frac{1}{8}$ in.

A male figure strangling two dragons, which he holds by their necks, their tails twisted round his legs. Very rude.

Figured, Worfaae, *Afbildningar*, fig. 427. (835.)

'73. 321.

CIRCULAR Draughtsman. French? 12th century.
Original in the collection of M. Carrand, Lyons.
Diam. $2\frac{1}{4}$ in.

A huntsman armed with a short sword and blowing a horn, in a thicket, mounted upon a gigantic hare, holding two dogs of small size by a strap round their necks. Surrounded by a narrow rim ornamented with small rings. (836.)

'73. 322.

CIRCULAR Draughtsman. German. 12th century.
Original ———? Cast obtained at Cologne. Diam.
 $2\frac{1}{4}$ in.

A boat with mast and sail, from which two men in front are heaving a large box or coffer into the sea; two other figures in the prow of the boat. Narrow rim with foliated ornament. (837.)

'73. 323.

CIRCULAR Draughtsman. German. 12th century.
Original in the British Museum. Diam. 2 in.

Samson pulling down the gates of Gaza. The heads of two Philistines asleep to the right beneath an arch of the temple. (838.)

'73. 324.

CIRCULAR Draughtsman. French. 12th century.
Original in the collection of M. Carrand, Lyons.
Diam. $1\frac{7}{8}$ in.

Delila in a gown, with very long hanging sleeves cutting off the hair of Samson, kneeling before her; a very conventional tree in the background. Surrounded by a border of pellets. (839.)

'65. 125.

CIRCULAR Draughtsman. English. 12th-13th century. Original in the Ashmolean Museum, Oxford. Diam. $2\frac{3}{8}$ in.

St. Martin dividing his coat with a beggar, cut in very deep relief; behind the former appears the head of an ass; the border is formed by two narrow circular rims with a row of beads between them. (840.)

'65. 126.

CIRCULAR Draughtsman. English. 12th-13th century. Original in the Ashmolean Museum, Oxford. Diam. $2\frac{1}{2}$ in.

In a deeply-funk circular panel St. Martin is cutting his cloak in two with his sword to clothe a beggar standing in front of him; behind the faint is seen a horse's head, and above him two angels. The border is formed of two rims, enclosing a row of beads. (841.)

All these twelfth-century draughtsmen are circular in form, and have the design very deeply (sometimes as much as one-third of an inch) carved below the surface of the piece, leaving a narrow outer edge or rim.

K.—MIRROR CASES.

13TH-15TH CENTURIES.

'58. 200.

TOP of a Circular Mirror Case. French. 14th century.
Original in the South Kensington Museum, No. 9. '72.
(Maskell Cat., p. 146.) Diam. $5\frac{1}{2}$ in.

Affault of the Castle of Love by five knights on horseback, fully armed cap-à-pie with swords, spear, and clubs. The castle rises in the centre, and four ladies on the battlements vigorously defend the castle by hurling roses on the knights, who, as well as their horses, are covered with the flowers. On either side a herald mounted on a tree summons the defenders to surrender at the sound of a long horn, which he is blowing. Cupid, the god of love, winged, stands at the top of an upper turret, shooting an arrow at one of the knights, who has raised the visor of his helmet. Four well-designed semi-crouching lions in complete relief are placed at equal distances around the edge of the case; one of the knights wears ailettes on his shoulders. (842.)

'58. 214.

TOP of a Circular Mirror Case. English. About 1375.
Original in the British Museum. Diam. 4 in.

In the centre a gentleman with a tight-fitting dress, reaching nearly to the knees, but with long narrow sleeves hanging from the elbow, his head uncovered, with long flowing hair, offers with bent knee a heart, held up in his upraised right hand, to a damsel also clothed in a tightly-fitting gown reaching to the feet, with narrow hanging sleeves, and with the head uncovered and the hair flowing down the neck. Above, two angels in the clouds, supporting a shield emblazoned in the centre with a rose, towards which the lady raises her right hand. To the left is a Gothic building, and at the right is seated an attendant on the knight, with a tight-fitting dress, a cap covering the head, with the top hanging down the back and widening at the neck into a tippet, extending over the shoulders. In the background are several trees. The design is enclosed within a quatrefoil, with rosettes in the outer angles, but enclosed within an outer circle, at the outer angles of which latter are four large Gothic trefoiled leaves. (843.)

'58. 205, 206.

TOP and Bottom of a Circular Mirror Case. French. 14th century. Original in the collection of M. Carrand, Lyons. Diam. 4 in.

1. The top. In the foreground two knights fully armed with swords, on horseback, with very small triangular shields, are attacking each other in front of a castellated building, upon the battlements of which three pairs of lovers are engaged in amatory dalliance; the lady in the centre pair placing a wreath on the head of her lover. Large Gothic leaves at the four outer angles.

2. The bottom. A tournament between two knights on horseback in front of a castle, on the battlements of which are a pair of lovers, the lady holding a hawk on her wrist, attendants at the sides. Two trumpeters on very conventional trees standing on the right side. On the outside of the circle are four large Gothic leaves at the angles of the piece. Both pieces are of poor rude workmanship. (844, 845.)

'58. 202.

TOP of a Circular Mirror Case. French. 14th century. Original in the Royal Museum, Darmstadt. Diam. 5 in.

The ascent to the Castle of Love. In front to the right are seen the stairs leading to a doorway in one of the turrets of a castle, on the battlements of which is seated a crowned figure, representing the god of love, receiving a lady, followed by a knight, who have ascended by the staircase. One lady, armed with a gigantic key, is ascending the staircase, and pushing her armed knight through the turret door. Another lady is gently drawing her knight by the hand up the stairs, whilst a third lady, to the left, chastises her lover with a scourge of roses, and pushes him forward towards the steps. The knights are fully armed with their visors up, and each has ailettes on his shoulders. At the four angles are rudely-designed Gothic leaves.

Figured, Becker and Hefner, *Kunstwerke des Mittelalters*, vol. ii. pl. 69.

A rude figure of this piece or of another quite like it, but much more rudely carved, is published in the *Revue Archæologique*, vol. xiv. pl. 321, from the collection of M. Jacquinet Godard, and is described by M.

Guenebault as representing King Louis and the Countess of Flanders, the King of Navarre, and the Duke of Burgoyne, interceding with St. Louis for a political prisoner, who is being led to prison, and who is considered to be Enguerrard, Sire de Coucy!! (846.)

'58. 207.

TOP of a Circular Mirror Case. French. 14th century.
Original in the Museum of the Hotel Cluny, Paris.
Diam. $5\frac{1}{4}$ in.

The Court of Love. Above, Cupid crowned, seated upon a tree, is armed in each hand with an arrow pointed towards a pair of lovers kneeling on either side of him. Below are two other pairs of lovers engaged in conversation, with a tree in the middle. The gentleman in the right hand couple holds a hawk on his wrist, and his lover holds a circular wreath in one hand, whilst with her other she playfully seizes him by the chin. The upper and lower groups are separated by a bar ornamented with rosettes; the whole enclosed within a quatrefoil, with angular projections at the junction of the foils, with monstrous birds, beasts, and heads between the angles so formed and the outer circular margin. Four monstrous animals with long tails and human heads are sculptured at the four angles on the outside of the circle.

Figured, Lenormant, Trésor de Glyptique, i. pl. 39, fig. 1. (847.)

'58. 203.

TOP of a Circular Mirror Case. English? 16th century.
Original in the ——— ? Collection Diam. $4\frac{1}{2}$ in.

The Battle of Roses. Three knights, armed cap-à-pie on horseback, fully caparisoned, are attacking each other in front of a castle with branches of roses, whilst several ladies on the battlements vigorously throw roses over the combatants, one over the gateway holding a circular wreath in her hand to crown the victor; to the right a knight having mounted to the top of a tree is stealthily drawn by one of the damsels over the battlements, whilst another knight, who has already gained that position, is contending with another of the damsels. Four monstrous animals at the angles outside the circle. (848.)

'58. 199.

TOP of a Circular Mirror Case. French. 14th century.
Original in the ——— ? Collection. Diam. $3\frac{1}{4}$ in.

A gentleman in a long gown with a hood hanging down his back tenderly embraces a damsel in a long flowing gown, with head uncovered, and long ringlets, his attendant holds his steed, which he beats vigorously with a scourge. Four monstrous animals at the outer angles of the piece. (849.)

'58. 211.

TOP of a Circular Mirror Case. English? 14th century.
Original in the British Museum. Diam. $3\frac{1}{4}$ in.

A gentleman with a hawk on his wrist, and clad in a long gown with a handkerchief fastened round his head, and a lady in a long plain gown, with her head uncovered, and long hair, and with a gauntlet in her hand, seated on a long bench in conversation. (850.)

'54. 81.

TOP of a Circular Mirror Case. French. 14th century.
Original in the British Museum (from the Maskell Collection). Diam. 4 in.

A knight and lady standing before a very conventional tree, the former clad in a very close-fitting tunic buttoned down the breast; his head and neck covered with a tight-fitting cap scalloped at the lower edge; his dagger belt across the loins, and the toes of his shoes very long and peaked; in his right hand he seizes the handle of his dagger, whilst his left hand is elevated, holding a heart to his companion, who is clad in a tight-fitting gown, with very long narrow hanging sleeves, her head is uncovered, her hair forming a broad plait on either side of her face. On either side Gothic buildings with pinnacles. The whole enclosed within a quatrefoil surrounded by the circular margin, with four large Gothic leaves at the outer angles of the piece. (851.)

'58. 212.

TOP of a Circular Mirror Case. French. 14th century.
Original in the Museum of the Hotel Cluny, Paris.
Diam. 3 in.

To the right two lovers tenderly embracing each other, amongst trees; to the left an aged monk in his cowl approaches, holding up his hand by way of warning to the young couple before him. (852.)

'54. 78.

TOP of a Circular Mirror Case. French. 14th century.
Original in the Fejérváry Collection, Mayer Museum, Liverpool. Diam. $5\frac{1}{4}$ in.

The elopement of Queen Guinever and Sir Lancelot. A number of knights crossing a bridge in front of a castle, from the upper window of which a lady is leaping into the arms of a knight, who stands upright on the pommel of his saddle. Another knight rides off with a damsel, who embraces him tenderly; under the bridge is seen a boat rowed off by an attendant, containing a pair of lovers, and a second attendant playing on a lyre. Two other females gaze on the group from the windows of a round tower. The knights are in chain armour with sleeveless surcoats, some having the simple *coif de mailles*, whilst others wear the closed bascinet. Three of them have heater-shields, and it may be remarked that the knight standing on his saddle has a pryckspur on each heel. (See on this point Journ. Brit. Arch. Assoc., vol. vi. p. 128.) (853.)

Figured, G. Scharf, Art Treasures at Manchester, p. 24.

'58. 209.

TOP of a Mirror Case. French? 14th century. Original
in the British Museum. Diam. $3\frac{3}{4}$ in.

A pair of lovers riding, each with a hawk on the wrist. The lady (not riding sideways) wears a whimple and a long gown and cloak, the front ends of which hang over the breast in two points, and the hind

part forms a hood, hanging down the back. The gentleman wears an unusually tall round cap; behind is an attendant with a spear, and trees in the background. Four monstrous animals at the outer angles.

(854.)

'54. 80.

TOP of a Mirror Case. English. 14th century. Original in the British Museum. Diam. $4\frac{3}{4}$ in.

A lady and gentleman riding in a forest on horseback, the gentleman with uncovered head, holding a hawk on his wrist, the lady in a whimple and head dress pointed in front, with a triple-lashed whip in her left hand. She is riding astride. Behind, two attendants with spears. Below, a dog chasing a hare. Rude flat work.

(855.)

'58. 208.

TOP of a Mirror Case. French. 14th century. Original in the ——— Collection? Diam. $4\frac{1}{4}$ in.

A lady and gentleman riding, the former evidently not sideways, the gentleman with his arm round her neck. She wears a whimple under her chin with a head dress pointed in front, and a long cloak buttoned down the breast, and with a hood hanging down the back. An attendant in front holds a large club in his hand, whilst another behind whips the lady's horse with a triple-lashed whip. Four monstrous beasts at the outer angles of the piece.

(856.)

'58. 201.

TOP of a Mirror Case. French. 14th century. Original in the Museum of the Louvre, Paris. Diam. $5\frac{1}{2}$ in.

A Gothic building within a circular frame. Above, three trefoiled, Gothic, richly crocketed arches, resting upon slender columns; below, an arcade of four similar arches without the intervening columns. Above, in the centre, Cupid crowned, extends his arms, in order to crown with circlets a pair of lovers, kneeling before him. On either side, under the side arches, stands another pair of lovers. Below, a lady and

gentleman dancing under the two middle arches to the tune of a hand organ, played by a female attendant to the right; to the left two other lovers embracing each other; at the sides, trees. Four monstrous beasts at the four angles outside the circle. (857.)

'58. 40.

TOP of a Mirror Case. French. 14th century. Original in the Sauvageot Collection in the Museum of the Louvre, Paris. Diam. $4\frac{3}{4}$ in.

A lady and gentleman playing at chess. The lady in a whimple and a long loose gown, not fastened round the waist. The gentleman with a loose gown with a hood. Behind him a gentleman with a hawk and a lady with a circular wreath. Above, drapery fastened to a central slender pillar. Four monstrous animals at the outer angles.

Figured, Didron, *Ann. Archéol.*, vol. xix. p. 253; also Photogr. Arundel Soc. Cat. Casts, p. 14, Class xii. d. (858.)

'54. 79.

TOP of a Mirror Case. French. 14th century. Original in the collection of the Rev. Walter Sneyd. Diam. $4\frac{5}{6}$ in.

Within the circle is a series of six shallow circular headed arches extending all round the disc, each being trefoiled, but without any crocketing. In the centre a lady and gentleman riding on horseback, the latter holding a hawk on his wrist, the former having taken hold of the chin of her companion. Behind, an attendant on foot carrying a lance. Four monstrous beasts at the outer angles.

Figured, Didron, *Annales Archéol.*, vol. xix. p. 253. (859.)

'58. 204.

CIRCULAR Cover of a Mirror Case. Late 14th century. Original in the collection of M. Carrand, Lyons. Diam. $4\frac{1}{2}$ in.

A number of knights on horseback, with trees in the background, some preparing for the tournament, whilst others in the background are

engaged in the *melee*. To the right an unarmed attendant stands on his horse's saddle, putting on the helmet of a knight already on horseback, whilst another attendant to the left fastens a ribbon on the shield of another knight. The helmet of one knight is surmounted with a crane's head and neck, another with the mast and flag of a ship, another with a bull's head and neck, and another with a rose bush. Four large Gothic leaves at the outer angles. (860.)

'54. 76, 77.

CIRCULAR Top and Bottom of a Mirror Case. French. 14th century. Originals in the Museum of the Louvre, Paris. Diam. $4\frac{1}{2}$ in.

Top. The stem of a central tree and the branches of two other trees at the sides divide the disc into four compartments, in each of which a pair of lovers are engaged in pleasant discourse; some seated, others walking; in one the lady crowns her lover with a circlet.

Shallow work of moderate pretensions. (861.)

Bottom. A precisely similar design, with four pairs of lovers similarly occupied. (862.)

'58. 215.

TOP of a Mirror Case. French? 14th century. Original in — ? Collection. Diam. $4\frac{1}{2}$ in.

Within the outer circle is a plain quatrefoil with angular projections at the junction of the arches. In the centre a lady presents a sword to a gentleman. A pair of lovers embracing each other on either side. Small monstrous animals occupy the spandrels outside the quatrefoils. (863.)

'58. 210.

TOP of a Circular Mirror Case. English. 14th century. Original in the Museum of the Louvre, Paris? Diam. 4 in.

The circular disc divided by a plain central bar into two compartments. Above, Cupid crowned, seated on a throne with lions' heads at the arms, holds an arrow in each hand directed towards a pair of kneeling lovers. Below, two pairs of lovers courting. (864.)

'73. 325.

TOP of a Circular Mirror Case. German. 14th century.
Original in the Kunst Kammer, Berlin. Diam. $3\frac{1}{2}$ in.

Within the circular outline the disc is formed into a six-foiled space by narrow arches. In the centre above, Cupid crowned, standing on the top of a castellated tower extends an arrow with his right hand towards a lady, before whom a knight kneels in despair, whilst the arrow in Cupid's left hand is directed towards a pair of lovers embracing each other. Six monstrous heads occupy the spandrils within the circle. Round the outer rim of the original are four grotesque beasts, omitted in the cast.

Figured, Becker and Hefner, *Kunstw. d. Mittelalters*, ii. pl. 2, f. 2.
(865.)

'58. 213.

TOP of a small Circular Mirror Case. French. 14th century. Original in the ———? Collection. Diam. $2\frac{7}{8}$ in.

A lover and his lady walking, she holding her lap dog on her arm; an attendant on the lady holds the circlet intended for the brows of her swain.
(866.)

'73. 326.

TOP of a Circular Mirror Case. French. 14th century.
Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 182.) Diam. $3\frac{1}{2}$ in.

Two knights on horseback armed cap-à-pie tilting, two attendants behind them founding their trumpets. Above, seated in a balcony are two pairs of lovers, and an attendant holding a hawk on his wrist.
(867.)

'58. 216.

TOP of a square Mirror Case. French. End of 13th century. Original in the Museum of the Louvre, Paris. $2\frac{3}{4}$ in. square.

A gentleman in a long gown buttoned up to the throat with very long hanging sleeves and a square cap on his head, tenders a heart in his right hand to a lady who raises her right hand to accept it. Her gown fits very tightly at the waist, but is open at the throat, the long narrow cuffs of the sleeves hang down nearly to the feet, and she wears a small square cap. To the right is a small building, and the background is rudely scored into diaper work. The design is enclosed within a circle, the outer angles being carved into rude Gothic foliage. (868.)

'55. 50.

TOP of a Mirror Case. French. About A.D. 1400. Original in the Sauvageot Collection in the Museum of the Louvre, Paris. $3\frac{1}{2}$ in. square.

A pair of lovers dressed in the outre fashion of the end of Richard II.'s reign, enclosed within a circular border. The lady with a short tight waist and long full skirt, with the sleeves very large and wide, hanging down to the feet, with the edge trimmed with fringe. The hair is dressed with a large cushion enclosed within network on either side, covered with a nearly crescent-shaped cap. She holds a little dog on her left arm and extends her right hand to accept a flowery wreath offered to her by the gentleman who wears a richly-decorated gown, reaching below the knees, with long hanging sleeves; his head is tied round with a handkerchief, the ends of which hang down behind his back, a plant in full flower rises between the lovers, and over the head of the gentleman is a large scroll inscribed in Gothic letters * EN * GRE * The four outer angles are carved into Gothic foliage. (869.)

'58. 43, 44.

TOP and Bottom of a very fine Mirror Case. French. 15th century. Original in the collection of A. Fontaine, Esq. Diam. 5 in.

Top. A tournament between two knights on horseback armed cap-à-pie, the horses covered with long cloths marked with the designs, formed of oblique or angulated bars, also seen on the shields of the knights, on the bannerets of the trumpets, and the hangings of the balcony. Above are two trumpeters blowing very long horns; seated above at a draped balcony are five personages nobly dressed, one of the

ladies holding her lap dog on the top of the balcony, another lady is receiving a flower from a gentleman. Four monsters (two with human heads) at the outer angles. (870.)

Bottom. From beneath the gateway of a castle, flanked by circular towers and conical turrets, a lady and her attendants mounted on horseback (evidently not seated sideways) advances to meet a knight returning victorious from the tournament, who holds out his right hand to receive a flower offered by the lady; his shield is emblazoned with three roses. The scene is witnessed from the battlements by three ladies, whilst two others at the sides of the towers assist two knights in mounting to the top, one by holding the end of a rope ladder whilst the other scrambles up from the top of a tree. Below, to the left, another knight discharges a cross-bow loaded with flowers at the ladies above. Four monstrous animals (two with human faces) at the outer angles. (871.)

'55. 43.

TOP of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 1617. '55. (Maskell Cat., p. 4.) Diam. $5\frac{3}{8}$ in.

This is one of the finest specimens of this class of objects. Its sculpture represents the capture of the Castle of Love. At the top of the battlements of the castle the god of love with six wings and crowned stands piercing a lady and her lover with a pair of arrows. On either side sit two ladies disconsolately leaning their heads on their hands, one regarding a knight on horseback below, who directs a sling towards her, whilst on the other side a knight holds up his sword by the point towards the other lady, he further attempts (but in vain) to attract her attention by removing his helmet from his face, his head being also encased in a cap of chain armour. On a lower turret of the castle, occupying the centre of the piece, a knight and lady are embracing each other, another lady assists a knight to ascend on a rope ladder, the top end of which has been thrown over one of the battlements, whilst another knight at the right is scrambling from the pommel of his saddle to the battlement assisted by two other knights, one of whom has already mounted on the battlements and the other is on horseback. The armed knights wear ailettes at their shoulders. The attitudes and expressions of the different figures are admirably rendered. Four lions (one lost) semi-crouching and most admirably designed in complete relief occupy the four outer angles of the piece.

Photograph, Maskell Cat., l. c.

(872.)

'73. 327.

TOP of a Mirror Case. German? 15th century. Original in the Kunst Kammer, Berlin. (Reprod. Verz. iii. b. 164.) Diam. $3\frac{1}{4}$ in.

Within a six-foiled circlet similarly divided and ornamented with monstrous heads, a gentleman clad in a long gown fastened down the front with a row of very small buttons and a long hood hanging behind, presents a rose to a lady clad in a very long-sleeved gown, with her hair plaited and hanging down at each side of her head. Another lady and gentleman stand behind the two principal figures. (873.)

'73. 328.

TOP of a Circular Ivory Box. German. 16th century. Original in the South Kensington Museum, No. 2148. '55. (Mackell Cat., p. 6.) Diam. 5 in.

Bathsheba standing in the bath near an ornamental fountain receives a small casket from the hands of a messenger (dressed in the German costume of the date of the box) from King David, who looks out of a window in the turret of a castle overlooking the bath. A rude border of vine leaves and grapes surrounds the central design. (874.)

'58. 198.

COVER of a Circular Mirror Case. German? 16th or 17th century. Original in the Christian Museum of the Vatican. Diam. 4 in.

Beneath a flattened ogee arch ornamented with rude whorls, inclosed beneath a flattened upper angular one with foliage, is represented the Massacre of the Innocents. Herod, crowned, seated to the left with his sceptre in his left hand, stretches out his right hand, directing his soldiers to kill a number of children before him with their swords; a weeping female stands looking on. Very coarse and poor. (875.)

'73. 329.

COVER of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 217. '67. (Maskell Cat., p. 82.) Diam. $4\frac{1}{2}$ in.

In the centre a lady crowning her lover, who kneels before her, with a circlet. To the left a servant wearing a hood holds two horses (the heads only seen), which he is about to strike with a raised three-thonged whip. Four dragons at the corners on the outside of the rim. (876.)

'73. 330.

COVER of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 218. '67. (Maskell Cat., p. 83.) Diam. 4 in.

Four knights on horseback armed cap-à-pie with closed vizors combatting with swords in front of a castle, on the battlements of which are three ladies who are pelting them and their horses with roses, which are seen lying on the shields and other parts of the design. Four dragons at the corners of the circular rim. (877.)

'73. 331.

COVER of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 219. '67. (Maskell Cat., p. 83.) Diam. 4 in.

A lady in a hood and whimple and carrying a hawk, and a gentleman armed with a sword and a dagger are riding through a wood and tenderly kissing each other. An attendant precedes them. Four dragons on the outside of the circular rim. (878.)

'73. 332.

COVER of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 220. '67. (Maskell Cat., p. 84.) Diam. $4\frac{5}{8}$ in.

In the lower part are three pairs of lovers walking in a garden; above is a balcony, in front of which are two chief personages, and under the arches are two other pairs of lovers; two little dogs occupy the outer angles of the balcony. Two dragons only remain on the outside of the circular rim. (879.)

'73. 333.

COVER of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 221. '67. (Maskell Cat., p. 84.) Diam. $3\frac{5}{8}$ in.

A lady with a chaplet and her lover with a hawk, meeting in the centre, separated by a tree, amongst the branches of which Cupid, crowned, is seated holding two arrows directed towards the lovers. Four dragons on the outside of the circular rim. (880.)

'73. 334.

COVER of a Mirror Case. French. 14th century. Original in the South Kensington Museum, No. 222. '67. (Maskell Cat., p. 85.) Diam. $4\frac{7}{8}$ in.

A lady and gentleman riding through a wood in amorous dalliance. Behind them are two attendants on foot, and below the feet of the horses a small dog is chasing a hare. (881.)

'73. 335.

COVER of a Mirror Case. English. End of 13th century. Original in the South Kensington Museum, No. 223. '67. (Maskell Cat., p. 85.) Diam. $4\frac{3}{8}$ in.

A lady and gentleman playing at chess, the lady holding two pieces which she has taken, the gentleman has his legs crossed, showing the lacing of the inner part of the shoe above the ankle. Above is a heavy curtain supported by a central pole. (882.)

'73. 336.

COVER of a Mirror Case. English. 14th century. Original in the South Kensington Museum, No. 224. '67. (Mafkell Cat., p. 85.) Diam. $2\frac{7}{8}$ in.

A lady and gentleman playing at chess, the lady raising her right hand, the curtain at top supported as in the last piece. Within the circular rim is a border of seven semicircular arches with grotesque faces in the spandrils. (883.)

'73. 337.

COVER of a Mirror Case? French. 14th century. Original in the South Kensington Museum, No. 226. '67. (Mafkell Cat., p. 86.) Diam. $2\frac{3}{4}$ in.

A lady and gentleman sitting on the ground amongst trees, he playing with a hawk and she teaching her lap dog to stand upright. (884.)

'73. 338.

TWO Folding Tablets. English? 14th century. Original in the South Kensington Museum, No. 233. '67. (Mafkell Cat., p. 89.) Each tablet, H. 5 in., W. $2\frac{5}{8}$ in.

Each leaf is divided into two square compartments, each of which encloses a quatrefoil with points.

1. First leaf. Above, the Annunciation. The angel to the left holds a scroll; the Virgin to the right holds a book; between them a tall lily in a vase. Below, the Adoration of the Magi, the Child standing on His mother's lap caressing a bird.

2. Second leaf. Above, the Nativity, with the angels and shepherds. Below, the Crucifixion. The sword (not spear) piercing the side of the Virgin standing on the left side of the Cross. ("A sword shall also pierce thine own soul," Luke ii. 35.) (885.)

'73. 339.

TOP of a Circular Box. German. 15th century. Original in the South Kensington Museum, No. 225. '67. (Mafkell Cat., p. 86.) Diam. $4\frac{1}{8}$ in.

The Almighty Father holding the dead and nearly nude body of the Saviour, whose body is also supported by a weeping angel. (886.)

L.—COMBS.

Nos. 887-902.

'73. 340.

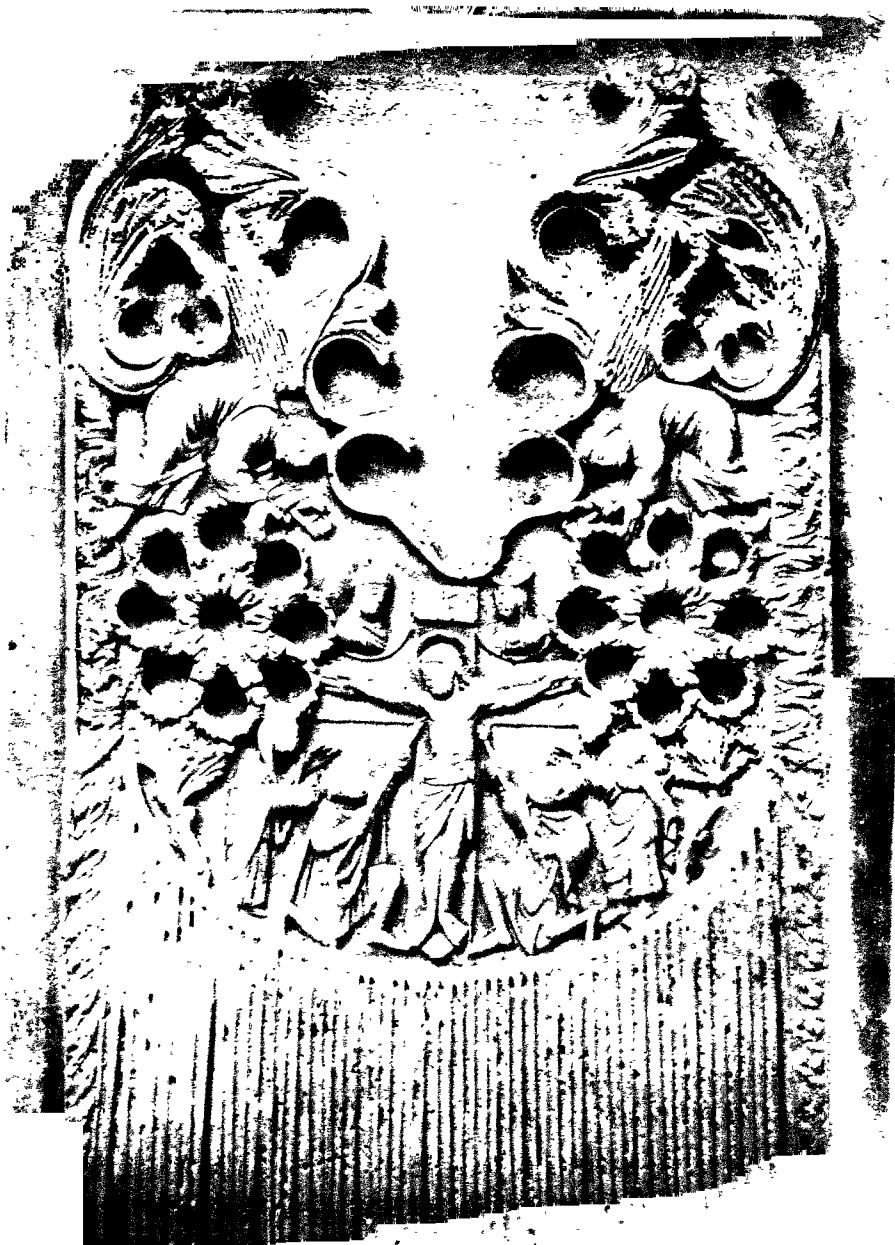
COMB, with its Sheath. From Pompeii. Claffical. Original in the collection of Mr. Boocke. L. $4\frac{1}{2}$ in., W. 2 in.

The sheath is an oblong piece of ivory three-quarters of an inch wide, ornamented with fine incised double lines and concentric circles of different sizes arranged in patterns; the comb itself fitting into the sheath in the manner of modern pocket combs, but without a hinge, so that the comb draws out of the sheath. The exposed handle of the comb is triangular, with the top rounded off, $1\frac{1}{4}$ in. high, and is similarly ornamented with fine incised straight lines and concentric circles, arranged to form a pattern. A precisely similar comb is in the Etruscan Room in the British Museum. (887.)

'73. 341.

COMB, with a double row of Teeth. From Pompeii. Claffical. Original in the collection of Mr. Boocke. L. $5\frac{1}{2}$ in., W. $3\frac{1}{4}$ in.

Comb with a double row of teeth, between which is a central plaque $2\frac{1}{4}$ in. by 2 in. in size. On one side are sculptured the Three Graces, standing well grouped together, and on the other Venus, armed with her son's quiver, riding in a car drawn by two lions, with Cupid for driver; a winged cupid flies towards her with a wreath; a naked attendant playing on a lyre precedes the car, and two attendants walk at the sides of the lions. (888.)



'73. 342.

COPY from a Cast of a Roman Comb. 1st-4th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. L. $4\frac{1}{8}$ in., W. $2\frac{3}{4}$ in.

In the centre of this comb (with a double row of teeth) is an oblong space $2\frac{1}{4}$ in. by $1\frac{1}{4}$ in., in which are represented Jupiter seated, holding a spear, with Mars and Mercury standing at the sides. (889.)

'54. 83a.

NARROW Roman Comb with only six Teeth. 3rd-4th century. Original in the Fejérváry Collection, Mayer Museum, Liverpool. L. $4\frac{1}{4}$ in., W. $1\frac{1}{4}$ in.

In the upper part or handle of this comb, about $1\frac{1}{8}$ in. square, is a representation of the eagle with outstretched wings, with an aged bearded man on his back; scarcely intended for Ganymede. (890.)

'73. 343, 344.

THE two sides of the Carolingian Comb of St. Herebert, Archbishop of Cologne. 9th century. Original in the Public Museum, Cologne. W. $4\frac{7}{8}$ in., depth, $7\frac{3}{4}$ in.

Comb with only a single row of teeth, the large upper part having a deep central notch, and being elaborately carved with open work, exhibiting extremely well designed foliage, amongst which two angels, with wings elevated and bodies deeply bent, are seen in adoration, inclined downwards to the scene of the Crucifixion, in the middle part of the comb; Christ middle aged, with a short beard and plain nimbus, has the body nearly upright, slightly veiled round the middle, with the feet apart resting on a scabellum. The titulus is inscribed IHS · NAZAREN · REX. Over the arms of the cross are two busts upon circles, one male crowned (Sol), the other, female, with a crescent (Luna). On either side of the cross kneel the spear and sponge-bearers, and behind them the Virgin and St. John with bodies bent forward. The design of this piece agrees completely with other Carolingian models. The back of the handle of the comb is entirely covered with

beautifully designed foliage, amongst which on each side is a large rose, the petals of which are completely open carved, the flower being repeated on the face of the comb.

Figured, Bock d. heil. Koln., p. 43.

(891, 892.)

'73. 345, 346.

THE two sides of a Comb. German. 11th century. Original in the Public Museum, Cologne. W. $4\frac{3}{4}$ in., depth $5\frac{1}{2}$ in.

Two sides of a comb with only one row of small teeth, $1\frac{1}{2}$ in. long, the large handle having a deep notch in the middle, on each side of which is carved in low relief the large head, wing, and fore leg of a Pegasus, the whole of the remaining space being filled with foliage.

Bock d. heil. Koln., p. 44.

(893, 894.)

'73. 347, 348.

TWO parts of a large Comb. English. 11th century. Original in the British Museum, from the collection of Mr. Boocke. L. $7\frac{3}{4}$ in., W. 5 in.

This large comb, with two rows of teeth, was probably a bishop's ceremonial comb, and is said to have been found in Wales. (Jl. Arch. Inst., xi. p. 179.) At one end is a small hook and eye for suspension; the other end is broken off. The central part carved in open work, divided into three compartments, separated from each other by two large lions' heads. In the centre compartment are two figures struggling for a gigantic horn, one a man, the other a monster with a man's head, wearing a conical helmet with a nasal and a fish's tail. The two end compartments with scrolls and foliage. On one side is an inscription partly effaced, . . . IVD VVLT DI . . . DEUS IHC · XPS.

Figured, Maskell Cat. Ivor., Introd., p. lxii.

(895, 896.)

'58. 19.

SEMICIRCULAR handle of the Comb of St. Lupus. French. 6th-12th century. Original in the Treasury of the Cathedral of Sens. W. $4\frac{1}{2}$ in., H. 3 in.

In the centre of the semicircular handle is a deeply-sunk space, in the middle of which is a conventional tree with a goat's head at the top apparently eating the upper part of the stem; on either side a rampant lion, with two large acanthus leaves. Beneath, within the semicircular ornamented border is inscribed, in Lombardic capitals, the words PECTEN · S^I · LUPI. The single row of teeth of the comb arises from the semicircular edge.

Arundel Soc. Cat., V. I.

(897.)

'73. 349, 350.

BOTH faces of the middle portion of a double-toothed Comb. German? 14th century. Original in the Mayer Museum, Liverpool.

1. A friar in a hood and gown standing in a square pulpit preaching to a row of females and a child, the foremost female being apparently a nun, and another, seated behind a conventional tree, holding her rosary of beads in her hands. (898.)

2. In the centre an ornamental fountain, the water issuing from the mouths of dragons. On either side stand a lady and gentleman in conversation. To the right another gentleman presents a rose to a lady, and to the left a lady and gentleman are walking hand in hand. Very rude both in design and execution. (899.)

'65. 118, 119.

BOTH faces of a double-toothed Comb. German. 16th century. Original in the South Kensington Museum, No. 2143. '55. (Maskell Cat., p. 5.) L. $5\frac{3}{4}$ in., W. $5\frac{1}{4}$ in.

Comb with double row of teeth. In the centre is a transverse piece, on which are represented three naked females standing in front of two male personages near a fountain, at the foot of which one of them appears to be asleep. This can scarcely be intended for the Judgment of Paris. At each end of the comb is an arabesque design with Cupids standing armed with a square shield and spear. (900.)

Reverse of centre part of the preceding. Bathsheba, standing in a quadrangular bath almost naked, complacently receives a gift presented

by the messenger of David, who looks on from the window of a tower.
A female attendant holds the clothes of Bathsheba. Poor workmanship.
(901.)

'73. 351.

COMB. German. 16th century. L. $5\frac{1}{2}$ in., W. $6\frac{1}{4}$ in.

Duplicate of one side of the preceding comb. (902.)



SECTION VIII.—POST-GOTHIC (RENAISSANCE)
IVORIES.

Nos. 903-942.

'73. 352.



LAQUE. St. Sebastian. North Italian. 15th century. Original in the South Kensington Museum, No. 219. '65. (Maskell Cat., p. 49.) H. $9\frac{5}{8}$ in., W. $4\frac{3}{4}$ in.

Figure of St. Sebastian, carved in very low relief, nearly naked, having a small napkin round the loins, bound to a tree, to which his hands are fastened, in a rocky scene.

Photogr. Maskell Cat., l. c.

(903.)

'73. 353.

DEVOTIONAL Piece. Dead Christ and Angels. Italian. 16th century. Original in the British Museum. H. 9 in., W. 6 in.

The dead body of Christ supported by two angels, carved in very deep relief ($1\frac{3}{4}$ in.). The head of the Saviour has fallen upon His right shoulder and on the neck of the angel to the left, who covers His wounded side with a napkin held in her open right hand; the left arm of the Saviour is thrown over the shoulder of the second angel. The anatomical details are admirably represented. See, for instance, the neck of the left hand angel, and the muscles of the right arm of the Saviour pushed forwards.

This is one of the most affecting groups ever carved in ivory. It is evidently the piece cited by Cicognara, worthy of the highest ad-

miration, as having been executed by the pupils of Valerio Vicentino and Giovanni Bernardi, of Castel Bolognese, and as having been formerly in the possession of Count Costanzo Taverna, of Milan. It was bequeathed to the British Museum by the Rev. H. Crowe. Sir Digby Wyatt says of it: "In this sublime and beautiful work of art I recognize the ultimate perfection of cabinet carving in ivory, having never seen a specimen equal to it."

Figured, Cicognara, *Storia della Scultura*, tom. i. p. 512, pl. 88. "E di un lavoro mirabile per la morbidezza della carni et la grazia della composizione."—Photographed in Lovell Reeve's *Stereoscopic Magazine*, Sept. 1859. (904.)

'58. 46.

L EAF of a Diptych. The Tree of Jesse. German. 16th century. Original in the collection of Albert Way, Esq. H. 7 in., W. $4\frac{3}{4}$ in.

The Tree of Jesse. Below, Abraham lying asleep on the ground, from his breast spring the roots of a tree, which, branching to the right, ascends to the top of the piece, where it terminates in a large flower, within which is inclosed the Virgin, crowned, holding her Infant in her right arm, and surrounded by a flamboyant aureola. Seated among the branches of the tree are small figures of the twelve patriarchs, crowned and holding sceptres. On either side is a knotted ornamental border.

(905.)

'55. 53.

L EAF of a Diptych. Emblems of the Virgin. German. 16th century. Original in the collection of the Rev. Walter Sneyd. H. 7 in., W. $4\frac{3}{4}$ in.

This piece is evidently the companion of the last-described cast. It is filled with the emblems of the Virgin Mary, who is represented standing erect in the centre with an ornamental nimbus, her hands clasped together on her breast in prayer. Above, in the clouds amongst stars, is seen the bust of Jehovah as an aged man, crowned, holding a globe surmounted by a cross in His left hand, His right hand raised in benediction; beneath is a radiating glory. A long label extends across the top, inscribed "TOTA PVL CRA ES AMICA MEA ET MACVLA NŌ EST IN

TE.”¹ To the left are the following emblems with inscriptions, sometimes carelessly spelt. 1. The sun with seven rays, with label, “ELECTA VT SOL.” 2. The moon (a round head and face with a crescent), “PVCRA VT LVNA.” 3. A castle with open gateway, “PORTA CELI.”—Genes. ch. xxviii. 4. A cedar tree, “EPSAGATA (EXALTATA) CEDRVS.” 5. A well, “PUTENS . . . AqVAV · VIVENT.”—Canticl. iv. 6. Two roses in blossom, “PLATACIO ROS.”—Eccles. xxiv. 7. A stem with two branches, terminating in blossoms, “VIRGA IESSE FLORVIT.” 8. An enclosed space, “(H) ORTV CONCLVSVS.”—Canticl. iv. On the right side are the following emblems:—9. A star, “STELLA MARIS.” 10. Three lilies, “SICVT LILIVM INTER SPINAS.” 11. An olive tree, “OLIN(V)A SPECIOSA.” 12. A castellated building, “TVRIS DAVID CV PPVGNACVLVS.”—Canticl. iv. 13. A mirror, “SPECVLVM SINE MACVLA.”—Wisdom vii. 14. An ornamental fountain, “FONS (H) ORTOR(VM).”—Zachar. xiii. 15. A city with towers and various buildings, “CIVITAS DEI.”

This ivory may be compared with the engravings of the seventeenth century, republished by Didron, *Ann. Archéol.*, vol. xxi. p. 357. Besides the attributes represented in the ivory, the following additional ones are introduced in the engravings: *Templum spiritus Sancti*, 1. *Corinth. vi.* *Scala Jacob*, *Genes. xxviii.* *Fons puteus Domi Jacob*, *Zachar. xiii.* *Candelabrum cum septem lucernis*, *Exod. xxv.* *Vitis abundans*, *Psal. cxxvii.* *Civitas refugii*, *Numbers, xxxv.* *Corona exultationis*, *Eccles. i.* *Lilium distillans myrrham.* *Platanus exaltata*, *Eccles. xxiv.* *Urna aurea habens manna*, *Hebr. ix.* *Aquæductus Paradisi*, *Eccles. xxiv.* *Mons domus Domini*, *Isaiah ii.* See also description of a similar picture in the Museum of Brussels, in *Journ. Archæol. Inst.*, vol. xviii. p. 215, by the author of the present catalogue.

Figured, Didron, *Annal. Archéol.*, vol. xxi. p. 357. (906.)

'58. 51.

THE outsidcs of two leaves of a closed Diptych. French. 16th century? Original in the collection of M. Micheli. Each leaf, H. $5\frac{1}{2}$ in., W. $1\frac{3}{4}$ in.

¹ “C’est la seule représentation certaine de l’immaculée Conception.”—Didron.
30670.

A singular design, consisting of eight small compartments inclosed within two twisted columns with ornamental capitals, from which spring a circular arch extending across the two leaves. The two upper angles are filled with bold foliage, amongst which appear the winged lion and bull. The two top compartments represent the Annunciation, the Virgin seated in the left compartment looking towards the left, with a dove flying towards her from that side; whilst the archangel kneeling, with outstretched wings, looks to the right, so that it is only when the diptych is open and the leaves seen from behind that these two figures would come properly facing each other. 3rd compartment. The Crucifixion. The head of the Saviour crowned, His dress reaching to His feet; to the left a kneeling figure. 4. The Adoration of the Magi, the foremost of whom, holding his crown in his hand, kneels nearly prostrate before the Virgin. 5. Three male saints; a bishop with a low mitre and pastoral staff, his right raised in benediction; a monk and St. Anthony. 6. St. George on horseback slaying the dragon. 7. Abraham (?) crowned, seated, holding his cloak wide open, with three small figures kneeling before him, representing the souls of the faithful. 8. Three female saints standing, the third being St. Catherine with her wheel. (907.)

'73. 354.

PLAQUE. Italian. The Saviour and Apostles. 16th century. Original in the South Kensington Museum, No. 271. '67. (Mackell Cat., p. 110.) H. $4\frac{1}{2}$ in., W. $5\frac{1}{4}$ in.

In the centre the Saviour, middle aged, with long flowing hair, standing erect, bearing his long cross. To the left St. Paul, standing, holding his sword, and to the right St. Bartholomew with his knife; St. John, youthful; St. Peter, bald, with a short beard, and another apostle. At the back three plain pilasters and part of an ornamented car. The nimbi of these figures are represented as lying flat upon the tops of their heads. (908.)

'58. 232.

TRIPTYCH. Italian. The Crucifixion and other subjects. 16th century. Original in the Christian Museum of the Vatican. Centre division, H. 4 in., W. $5\frac{1}{2}$ in.

Central piece. The Crucifixion of Jesus Christ and the two thieves; the body of Christ nearly straight, with the head (without a nimbus)

resting on His right shoulder, draped round the loins, no titulus nor scabellum, and the feet crossed. On either side the Virgin and St. John, with hands elevated, covered by their hanging cloaks. Behind them the two thieves, their arms fastened over the back of the arms of the crosses, with short breeches round the loins, their legs fastened with ropes and their feet resting on a large scabellum. To the left a group of weeping figures, and to the right a group of aged Jews and soldiers.

On the right hand wing the Virgin, seated and crowned, with the Infant standing (without a nimbus) on her knee. A company of eleven aged men approaching erect and leaning on their staves.

On the left hand wing Jesus Christ stepping out of the sepulchre, holding a large banner in His right hand, over His shoulder. On either side is a tree of the most conventional character; below, a group of sleeping soldiers, some in helmets and some in Chapelles de Fer, with body plate-armour, the arms and legs in scale armour.

The design and execution of this piece is extremely rude and coarse. (909.)

'65. 120.

PLAQUE. Italian. Portion of a Heavenly Concert. 16th century. Original in the South Kensington Museum, No. 4690. '58. (Mackell Cat., p. 18.) H. $4\frac{1}{4}$ in., W. 5 in.

Busts of two angels, with long flowing hair and oval plain nimbi, who are engaged playing on the violin and guitar. The heads of several other angels in the background.

Figured, Cicognara, Sculture. (910.)

'55. 54.

PLAQUE. The flagellation of Christ. German. 16th century. Original in the British Museum. H. 9 in., W. $5\frac{1}{4}$ in.

The Saviour is here represented as bound to a central column with a cloth round His loins, the head bearded and destitute of a nimbus; a figure to the right seizes His flowing hair and is about to beat Him with rods, as is also a second soldier to the left. Above are two other figures, one bearing a pair of pincers and rods, and the other, evi-

dently of a superior rank, holds a lantern. Above, in the angles, two cherub angels. Boldly designed, the features and muscles strongly marked.

Arundel Soc., xiv. k.

(911.)

'55. 51.

PLAQUE. St. Jerome. Spanish? 16th century. Original in the collection of the late J. G. Nicholls, Esq. H. $4\frac{3}{4}$ in., W. $3\frac{1}{2}$ in.

St. Jerome in the desert, with a napkin girt round his middle, kneeling before a crucifix, the foot of which he holds with his left hand, his right holding a ball. Before him lies a lion; a skull lies near the foot of the cross. The cardinal's hat and cloak hang on the boughs of a tree to the left.

Rudely designed.

(912.)

'58. 60.

PLAQUE. The triumph of Death. German? 16th century. Original in the Meyrick (Douce) Collection. H. $4\frac{1}{2}$ in., W. $9\frac{1}{2}$ in.

A car, in the shape of a large oblong box, on wheels, with four skeletons hand in hand, carved on its side, is drawn along by two bullocks, with rings in their noses. A number of bodies lying on the ground, over which the wheels are rolling, including a king, a pope, a priest, and many laity, male and female, young and old.

Carved in low relief.

(913.)

'55. 52.

PLAQUE. A procession of mythological and sacred personages. French. 16th century. Original in the Museum of the Louvre, Paris. H. $4\frac{1}{4}$ in., W. $8\frac{1}{2}$ in.

A procession of mythological and sacred personages. Hercules with his sword, Samson with the jaw-bone of the ass, Joshua with his sword, Minerva with the head of the Gorgon (or possibly Judith with the

head of Holofernes), Medusa, Apollo holding the sun in his hand (or possibly Joshua commanding the sun to stand still), and several other personages.

The workmanship is shallow and the drawing rather poor. (914.)

'58. 234.

BASSO Rilievo. Male figure. French? Late 15th or 16th century. Original in the Museum of Nîmes. H. $7\frac{3}{4}$ in., W. $2\frac{1}{2}$ in.

An aged male figure with a curly beard and long hair cut square behind, wearing a large cloak and a cap, in front of which is a jewelled rosette; he holds up his dress with his left hand, and his right hand is raised. Behind him is seen the upper part of the body and head of another aged and beardless ascetic-looking individual. Possibly part of a crucifixion group.

The workmanship is broad and coarse. (915.)

'58. 255.

PART of a Circular Box. Italian. 16th century. Original in the ——— ? Collection. H. $3\frac{1}{2}$ in., W. $4\frac{1}{2}$ in.

Four naked infants dancing, one of them holding a violin. Sculptured in deep relief, with much attention to the anatomical details.

(916.)

'69. 62.

TRIPTYCH. The Glorification of the Trinity. Italian. 17th century. Original in the Treasury of the Duomo of Monza. H. $7\frac{1}{4}$ in., W. (when open) $9\frac{3}{4}$ in.

The Glorification of the Trinity. In the centre, above, are seated in the clouds, the Father and Son (half naked), on a rainbow, holding a globe. Above them floats the Holy Dove. Below and at the sides angels, attended by a number of cherubs, bear the cross, spear, nails, crown of thorns, and pillar to which the Saviour was bound. On the wings are the sun and moon and the four Evangelists writing their Gospels, attended by their symbolical animals. (917.)

'73. 355.

DRINKING Cup of Ivory, formerly belonging to Martin Luther. German. 16th or 17th century. Original in the collection of the late Lord Londesborough. H. $9\frac{3}{4}$ in., Diam. at bottom $5\frac{1}{8}$ in., at top 3 in.

The surface of this tall drinking vessel is covered with arabesques of branches, foliage, and fruit, with satyrs, and with three circular compartments at top and three larger at the bottom. In the three upper ones is represented (thrice repeated) the Agony in the Garden, Christ kneeling before a rock, on which stands the cup, the three apostles asleep below. In the three lower circles (thrice repeated) is the Last Supper, Christ with a radiating nimbus, and the twelve apostles seated round a circular table, St. John with his head resting on our Lord's breast. On the table are several cups and plates and a large dish with a lamb lying in it, more like a child. Cherub angels occupy the otherwise vacant spaces at top and bottom. On the cover is inscribed in decorated Gothic capitals of the period D.M.L., MDXXIII.

Figured, Wright and Fairholt, *Miscell. Graphica*, pl. 2. (918.)

'58. 259.

HANDLE of Hunting Knife. French. 16th century. Original in the Museum of the Louvre, Paris. H. $4\frac{3}{8}$ in., W. $3\frac{1}{2}$ in.

The infant Neptune riding on a sea-horse. The piece is narrowed and cylindrical in the upper part, for the easier grasp of the hand.

(919.)

'58. 257.

HANDLE of Hunting Knife. French. 16th century. Original in the ———? Collection. H. $6\frac{1}{2}$ in., W. $4\frac{1}{4}$ in.

This piece is dilated at its broad end, where it has a semi-circular notch. Hercules with his club combating several fallen opponents.

(920.)

'58. 253.

TOBACCO Grater. French. 17th century. Original in the ——— ? Collection. H. $7\frac{1}{2}$ in., W. $2\frac{1}{8}$ in.

A flattened plaque, on the outside of which is carved in very low relief a merry Andrew with a viol-da-gamba. The lower part forms a grotesque head. (921.)

'73. 356.

POWDER Flask. Indo-Portuguese ? 17th century. Original in the ——— ? Collection. L. $4\frac{3}{4}$ in., W. at bottom 2 in.

Portion of the curved end of a tusk, with very rudely-carved scenes of the Passion in very low relief. The kiss of Judas, and the Soldiers in the Garden, one fallen to the ground in dismay. Christ, bound, brought before Pilate; the scourging; Christ reviled and crowned with thorns; Christ bearing His cross; St. Veronica kneeling before Him with the vera icon, and the Crucifixion; the faces of the sun and moon over the arms of cross; the three Maries standing and kneeling at the foot of the cross. (922.)

'55. 54 a.

SMALL Plaque for a Book Cover. German. 17th century. Original in the South Kensington Museum, No. 620. '54. (Mackell Cat., p. 2.) H. $3\frac{3}{4}$ in., W. $2\frac{1}{8}$ in.

A circle in the centre. Jesus Christ seated, with a radiating nimbus, receives the cup from a male figure, who approaches with a cap on his head. Behind stands a female holding a flagon, and another male person. A small label is inscribed "De aquis mihi bibere;" above the circle a female reposing among flowers, holding a chalice, and below a similar female holds a mask. (923.)

'73. 357.

SMALL Plaque. The Crucifixion. German. 17th century. Original in the ——— ? Collection. H. $3\frac{1}{4}$ in., W. 3 in.

The Crucifixion, treated in a highly realistic and admirable manner. The Saviour crowned with thorns hangs dead on the cross, with His head lying on His left shoulder, the body is but little bent, and the legs nearly straight, the feet crossed and pierced with one nail. A small napkin is tied round His loins. To the left stand the Virgin and St. John in well expressed attitudes of grief. The titulus is inscribed INRI, and at the back of the foot of the cross is lying a skeleton. On the right side an aged ecclesiastic in a gown with long hanging sleeves kneels at the foot of the cross, where lies his closed volume; an angel stands behind him, resting his left hand upon the shoulder of the suppliant, and pointing with the forefinger of his right hand to the Saviour. Except that the head of the Saviour is too small, the proportions are admirable, the folds of the drapery well designed, and the execution very careful. (924.)

'58. 258.

TOBACCO Grater. French. 17th century. Original in the Museum of the Hôtel Cluny, Paris. H. 8 in., W. $1\frac{3}{4}$ in.

A flattened plaque formed in the outline shape of a boor holding a bottle and glass, the smaller oval upper part forming his head. (925.)

'58. 260.

TOBACCO Grater. French. 17th century. Original in the Museum of the Hôtel Cluny, Paris. H. $10\frac{1}{2}$ in., W. $2\frac{1}{4}$ in.

A flattened plaque in shape of an elongated vase, on the front of which is represented Venus instructing Cupid, in the centre; below are busts of a man and woman kissing each other. (926.)

'60. 1, 2, 3, 4, 5.

FIVE Large Panels. Bacchanalian subjects. Flemish. About 1625. Originals in the Museum of the Louvre, Paris. Each H. $5\frac{1}{2}$ to 6 in., W. about $11\frac{1}{2}$ in.



Bacchanalian subjects, admirably carved in deep relief by Gerhard von Opfál. 1. Infant satyrs and nymph. 2. Triton and nymph with infants. 3. Infant Bacchanals playing with a goat. 4. Infant Bacchanals and Silenus. 5. Centaurs carrying off a nymph. (927-931.)

'73. 358.

PLAQUE. Diana and attendants. Italian. 17th century. Original in the ——— Collection. H. $4\frac{1}{2}$ in., W. $6\frac{1}{2}$ in.

In a beautifully designed sylvan scene Diana is seated on the ground to the right, with her bow and quiver of arrows, her hound sitting by her side, near her a nymph partly immersed in water, and to the left and in the middle two groups of nymphs undressing to bathe. A most lovely composition, executed with the utmost delicacy. School of Fiammingo. (932.)

'55. 78-83.

SIX Plaques by Fiammingo. Italian. Early 17th century. Originals in the South Kensington Museum. Each H. $4\frac{1}{4}$ in., W. 6 in.

These six most exquisitely designed and sculptured pieces are considered by many competent judges to be unquestionably the work of Fiammingo. They represent rustic scenes in which naked children and juvenile satyrs are the chief performers. 1. Children and young satyrs playing with an afs, which is endeavouring to rise from the ground with its legs bent under it, some of the children trying to scramble upon its back; a young satyr holds a wine vase; an infant is trying to drink out of a cup which another is endeavouring to take from him. 2. Children with a basket of fruit, others with a wine vase and cup, others making a procession with musical instruments, the foremost of which attacks a fallen child (holding a snake in her hand) with a flageolet. 3. Children at play round a wine vat, into which one is scrambling, others gathering grapes or bringing baskets of grapes to the vat; to the right two are struggling for a large wine vase, from which one lying on the ground appears to have partaken too freely. 4. Children playing with a goat, one of them sitting on the ground attempting to frighten the animal

with a large mask. 5. A male centaur supports the head of a she goat lying on the ground, a child sucking its udder, other children play with the horns of the goat, or play on a long curved horn and on a drum. 6. Silenus asleep is bound round the legs and arms with wreaths by children; others are drinking from a wine vessel, or playing on a horn; a nymph holds a small object to the mouth of the sleeping figure. A set of gems of art. (933-938.)

'58. 254.

PLAQUE, Satirical, upon Orator Henley. English. 18th century. Original in the Meyrick (Douce) Collection. H. $3\frac{3}{4}$ in., W. $4\frac{1}{2}$ in.

A fatirical piece in the manner of Hogarth. Interior of a dissenting chapel. To the right a pulpit formed out of a barrel. The preacher is a goodly personage (Orator Henley), with gown and bands and a curly wig, having a fox's head growing at the top of his own, surmounted with a large coarse mask. The clerk in a square pen below touches his nose with his forefinger. In front of the preacher is inscribed, "Let those not cumber the land who cannot confute." The audience, in three tiers, is composed of several figures, some evidently portraits, others with horns or monstrous noses, &c.; before them a bear standing on its hind legs. On a gravestone forming part of the pavement is inscribed "Here ly . . . body of Col. Charl" (939.)

'73. 359.

SMALL Plaque. German. 17th-18th century. Original in the ——— ? Collection. H. $1\frac{3}{4}$ in., W. $3\frac{1}{8}$ in.

A group of Dutch boors engaged in playing at cards; to the right one stands erect with his hands behind him. To the left one pulls down his stocking to hunt for some troublesome visitor.

Shallow work, but full of spirit. (940.)

'73. 360, 361.

TWO fides of a Card-case. Hindoo. 18th century? Original in the collection of Miss Barwell. Each H. $3\frac{1}{4}$ in., W. $2\frac{3}{4}$ in.

1. St. George on horseback spearing the dragon beneath his horse's feet amongst trees and rosettes, the background entirely diapered with small foliage. Above, two sheep sitting at each side of a central bush.

2. A female Indian divinity, with the body of a deer and the breast and head of female with a quadruple tiara. She holds in one hand a vase in front of a tree growing out of a larger flower-pot, surrounded by branches with leaves and roses. Above, a juggler playing a kind of flageolet to a cobra with its head erect. (941, 942.)

'73. 446.

SMALL Flask or Scent Bottle. German. 17th century. Original in the Bavarian National Museum, Munich. H. $4\frac{1}{4}$ in., diam. of centre, $1\frac{3}{4}$ in.

The body of this little bottle is carved in a very spirited manner with a stag hunt, the figures on horseback being scarcely an inch in height and in very deep relief. The scene is represented in a wood, the trunks of the trees and foliage being minutely treated. (943.)

'73. 434.

DRINKING Cup. German. 16th century. Original in the Bavarian National Museum, Munich. H. 16 in., diam. at top, $3\frac{1}{2}$ in., at bottom, $1\frac{1}{2}$ in.; diam. of circular stand, 5 in.

This tall slender cup is divided by gilt bands into five compartments. Each of the two upper divisions contain thirteen narrow plaques, each with a standing figure of a knight or lady clad in the quaint style of Albert Durer, several being inscribed Caesar Gaius, Englandt, Rex Davit, Germania, Franckreich, Julius Cesar, Josue; each of the two middle bands are ivory cylinders on which are five knights in armour, separated from each other by highly ornamented pedestals with arabesques, and the bottom band and the flat base is ornamented with foliage and branches in very low relief. (944.)

'73. 440.

STATUETTE Group. The Rape of Proserpine. German. 17th century. Original in the Bavarian National Museum, Munich. H. 17 in., W. 6 in.

This very excellently carved group represents the centaur nearly erect on his horse-like hind legs grasping Proserpine who has thrown up her arms in an agony of despair ; Cupid, as a child crying, is seated on the ground beneath the horse's legs. The muscular anatomy of these figures is finely developed. (945.)

'73. 477.

GROUP from the Rape of the Sabines. German. 17th century. Original in the Bavarian National Museum, Munich. H. $7\frac{1}{2}$ in., diam. 5 in.

A most admirably modelled group of a naked Sabine seizing a female, the bodies of each greatly bent, with the muscles most carefully developed. The original must be one of the finest pieces of ivory carving in existence. (946.)

'73. 487.

GOBLET and Cover. German. 18th century. Original in the Bavarian National Museum, Munich. H., with cover, 19 in., diam. of the bowl, $4\frac{1}{2}$ in.

The body of this excellent goblet is ornamented with mythological subjects: Bacchus, crowned and girt with grapes, and attendants ; Ceres with cornucopia, sheath of corn, and fruit ; Diana and Endymion with his hound, carved in deep relief. The stand formed of an elegantly carved male and female statuette, and the base is ornamented with fishes and sea monsters. The cover is formed of a kneeling female figure, the base of the cover being covered with birds fighting in violent action. (947.)

'73. 488.

CYLINDRICAL Vessel. German. 17th century. Original in the Bavarian National Museum, Munich. H. $6\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in.

This large vessel (which may have been intended for a tankard) is covered with groups of naked male and female figures in various attitudes, with birds, dogs, fruit, &c. The figures are elegantly designed, and executed with great skill. (948.)

'73. 489.

GOBLET, carved in very deep relief. German. 17th century. Original in the Bavarian National Museum, Munich. H. 6 in., longest diam. at bottom, 6 in., shortest ditto, $4\frac{1}{2}$ in.

This goblet is ornamented with amorous subjects carved in very high relief: Leda and her swan, Jupiter with the eagle and Danae, &c. The workmanship of these full-length naked figures is very excellent.

(949.)

'73. 490.

GOBLET. German. 17th century. Original in the Bavarian National Museum, Munich. H. 6 in., diam. at bottom, 5 in.

The triumph of Bacchus, riding on a goat with attendant satyrs, nymphs (rather too plump in figure), and fauns. The handle is formed of a nymph bent backwards supported below by a satyr.

(950.)

'73. 491.

GOBLET. 17th century. Original in the Bavarian National Museum, Munich. H. 7 in., diam. at bottom, $5\frac{1}{2}$ in.

This cup is ornamented with the triumph of Neptune, bearing his trident reversed, who is seated within a large shell drawn by sea-horses. Cupids and sea nymphs with male attendants and fishes complete a very spirited group, carved in very high relief, and undercut in many parts.

(951.)

'73. 492.

CUP. German. Latter part of 17th century. Original in the Bavarian National Museum, Munich. H. 3 in., diam. $2\frac{3}{4}$ in.

The body of this cup is ornamented with a boar hunt in a woodland scene, the boar being brought to bay by four horsemen and dogs. The dresses are comparatively modern, and the execution very neat.

(952.)

'73. 493.

GOBLET. German. 17th century. Original in the Bavarian National Museum, Munich. H. 4 in., diam. $2\frac{3}{4}$ in.

This elegant little cup is carved with representations of Diana or Atalanta and her nymphs receiving the boar's head offered by Meleager, seated, who is attended by his servants and followed by a fawn. (953.)

'73. 499.

CIRCULAR Cover of a Goblet. German. 17th century. Original in the Bavarian National Museum, Munich. Diam. $4\frac{3}{4}$ in., H. $3\frac{1}{2}$ in.

A group of three naked female figures and three children seated around a central mass of fruit of different kinds, which they are eating. The varied position of the figures and their anatomical details are carefully made out in this elegant group. (954.)



SUPPLEMENTAL FICTILE IVORIES.

'73. 366 *a, b, c, d, e, f.*



IX Pieces of a Runic Casket. 9th-11th century. Northern. Original in the Museum of Brunswick. H. of entire casket, 5 in., width of front, 5 in., depth, $2\frac{3}{4}$ in.

The front of this very interesting casket is divided into twelve small square compartments, each of which is filled with a monstrous animal, the tail of which is elongated into a long interlaced ribbon pattern arranged circularly; the back is divided into only six larger sized compartments, five of which are occupied with pairs of similar monstrous beasts, whilst the sixth is filled with the remarkable spiral pattern of Irish MSS. and metal work. The sides and top are similarly ornamented with beasts with long interlaced tails, so that the whole casket appears to be covered, as it were, with knot work. The bottom of the casket is plain, but is surrounded by a raised border, on which is a runic inscription twice repeated, which has been translated by Professor Stephens of Copenhagen, "Nethii carved this for the most noble Æli, in Montpellier, of Gaul." Several other readings have been given of this inscription in the *Kilkenny Journal*, one of which would refer the casket to the sixth century, and to a Northumbrian origin.

Figured, Stephens and Nesbitt in *Journal of the Kilkenny Archæological Society*, vols. iv. and v., new series, 1863; Stephens, *The Old Northern Runic Monuments*, vol. i. pp. 378, 891; Westwood, *Miniatures and Ornaments of Anglo-Saxon and Irish MS.*, p. 151, pl. 53, Fig. 8. (955-960.)

'73. 442.

THE Casket of Cunigunda. 10th-11th century. Original in the Bavarian National Museum, Munich. Square, $10\frac{1}{2}$ in., H. 5 in.

A quadrangular casket, the body of oak inlaid with ivory, with gilt mountings. The top is divided by two diagonal bands ornamented in the middle and at the angles with the heads of monstrous animals, and with a circular jewel in the centre, the four triangular spaces thus formed being filled in with morse-ivory carvings representing birds and lacustrine animals carved in very low relief and much interlaced. Each of the four sides divided into three spaces by metal bands, each space filled with a plaque of similarly sculptured morse-ivory. The bodies of these different animals are cut into small square or circular knobs by transverse cross-cutting of the surface. The metal work is ornamented with shallow incised interlaced lines, very much resembling the later Irish illuminations, whilst the animals have very much of a runic character, greatly resembling the carved runic stone found near St. Paul's, London. Westwood, in *Journ. Arch. Institute*, vol. x. p. 82. (961.)

'73. 511.

CASKET. German. 14th century. Original in the Bavarian National Museum, Munich. L. $8\frac{3}{4}$ in., W. $4\frac{1}{2}$ in., H. $2\frac{3}{4}$ in.

Ivory casket with gilt metal mountings. On the top are four compartments. On the top is represented, in three of the compartments, the Adoration of the Magi, and in the fourth is a female saint; none of the figures have the nimbus. The front, back, and sides are ornamented with subjects of chivalry, a knight and a lady tilting at each other, the knight in full chain armour with square ailettes at the shoulders; a knight galloping away from a castle holding a lady in front of him, his hawk seated on the horse's head; a knight on horseback, with spear set, chasing a flying horseman who has discharged an arrow from a bow, &c. The workmanship is rather coarse. (962.)

'73. 513.

CASKET. French. 15th century. Formerly in the collection of Count Gleichen at Gotha, now in the Bavarian National Museum, Munich. L. $6\frac{1}{4}$ in., W. $3\frac{7}{10}$ in., H. 3 in.

This casket is composed of sixteen ivory plaques united by transverse gilt metal bands, each plaque ornamented with trefoiled and crocketed arches. On the top are, 1, St. Catherine with her wheel and St. John Baptist holding the lamb; 2, St. Agnes crowned, with her lamb at her feet, and the pilgrim St. James; 3, The Annunciation; and 4, the Presentation of Christ in the Temple. On the front are, 1, The Birth of Christ; 2, Joseph seated, and an angel playing on a cithern; 3, another similar angel and a crowned figure; 4, The Adoration of the Magi. On the back are four plaques, each containing two standing figures of Saints Peter and Paul and other saints. At one end are two plaques, one with St. Martin dividing his cloak with the beggar, and St. Barbara escaping out of the back of a monster; and at the other end the Coronation of the Virgin by Christ; Christ with raised hand showing His wound, and two figures holding the implements of the Passion. The groups are in the ordinary style of the period, and the execution not first rate. (963.)

'73. 441.

PLAQUE. German. 9th-10th century. Original in the Bavarian National Museum, Munich. H. 7 in., W. $4\frac{1}{2}$ in.

The Visit of the Three Maries to the Tomb. Here the three females approach hesitatingly, without censers in their hands, towards the angel seated at the base of the elegantly ornamented temple serving as the tomb of Christ; one of the guards standing to the left with his spear over his shoulder, the other asleep, with his head resting on his closed arms upon the lower part of the tomb, the upper part of which forms a circular dome supported by an elegant arcade with rounded arches and heads in circular panels; above which is a tree with the branches completely undercut, and two birds seated among the foliage. In the upper part to the right Christ ascends a steep hill supported by the hand of the Father extended out of a cloud, and beneath his feet lie two of his disciples on the hill side.

Figured, Mittheilung. d. k. k. Centr. Commiffion, Wien, vol. vii. p. 87, and Forfter, Denkmale, vol. vii. ; alfo by Mrs. Jameson, Hiftory of Our Lord, vol. ii., p. 263, where this ivory is doubtfully referred to the 5th or 6th century. In feveral important refpects this curious ivory ftroingly reminds me of the little Fejérváry ivory of the Afcenfion, to which alfo a very early date has been applied.

See *ante*, p. 107, No. 244.

(964.)

'73. 367.

STATUETTE. Virgin and Child. Englifh? 14th century. —? Collection. H. 9 in., W. at bottom, $4\frac{1}{4}$ in.

The Virgin feated on a plain ftool or chair without a back, but with a narrow top edge ornamented with rofettes. Her head is covered with a veil, which hangs down to the fhoulders, and is encircled with a narrow band acrofs the forehead. Her gown or cloak is large and loofe, in very ample folds, and ſhe tenderly holds with both her hands her Infant ſuckling to her breaſt. Although the lower part of this ftatnette is too mafſive, the upper part of the two figures is full of tendernefs. (965.)

'71. 38 and 38a.

TWO Portions of the Sheath of a German Hunting Knife. 17th century. Original in the National Bavarian Muſeum, Munich. L. of each portion, $5\frac{5}{8}$ in., W. 1 in.

In the centre of each portion is a ſmall oval ſpace enclosing a ſpirited figure of a huntsman, armed with ſpear and gun, attended by his dogs ; the remainder is covered with graceful arabefques of branches, foliage, and fruits. (966.)

'72. 59.

OVAL Reliquary, known as that of St. Cordula in the Cathedral of Cammin in Pomerania. Scandinavian? 10th–11th century. L. 2 ft., W. 1 ft. 2 in., H. 11 in. in the centre.

This "höchst merkwürdiger Reliquienkasten," as it is called by Kugler (Kl. Schriften, i. p. 782), is composed of bone plaques, possibly of some antediluvian animal, with slightly incised ornaments of a Runic character, united by metal bands with animals' and birds' heads in full relief and bold design. On the cover are ten plaques of various sizes, and around the body of the reliquary are five plaques on each side and one at each end (22 in all), their sizes are also different; but each is ornamented with figures of long-bodied monstrous animals with long tails interlacing with their legs and bodies, and terminating in rude foliations; the bodies covered with small scales produced by cross hatching; the general designs greatly resembling those on the Runic gravestones of Sweden and Scandinavia, and evidently by the same hand as the plaques of the casket of Cunigunda. (*Ante* No. 961.) Described by Kugler, *ut supra*. (967.)

'72. 129.

LEAF of a Diptych. French. Early 14th century. Original in the Museum of Tournay. H. $6\frac{1}{8}$ in., W. $3\frac{1}{4}$ in.

Two compartments separated by a plain bar, each surmounted by Gothic trefoil and crocketed arches. In the upper is the Resurrection, Christ stepping with his right foot out of the tomb, which extends across the piece with a flat top. A female figure (or angel without wings) stands on each end of the tomb with hands elevated in prayer. In the lower is the Flagellation of the Saviour, who is tied by his wrists to an upright and slender column. On either side is an attendant with arms raised about to inflict a severe blow with the scourge in his hands. (968.)

'73. 494.

OBLONG Plaque, with rounded ends. Italian. 17th century. Original by Fiammingo, in the National Bavarian Museum, Munich. L. $7\frac{1}{4}$ in., W. $3\frac{1}{2}$ in.

A group of naked infants, admirably carved in very deep relief, playing with monkeys; the centre one sitting upon the back of a fallen ass; one of the children playing on the bagpipes, and another defending himself with a cymbal against one of the monkeys. (969.)

'73. 495, 496, 497, 498.

FOUR oval panels. Italian. 17th century. Originals by Fiammingo, in the National Bavarian Museum, Munich. Each 5 in. long, 4 in. wide.

Each of these panels contains groups of naked infants at play in different attitudes in very deep relief; some are dancing or playing on pipes or with dogs. The grouping and execution are extremely spirited. (970-973.)

'73. 431.

OVAL Salver composed of numerous Plaques. German. 17th century. Original in the National Bavarian Museum, Munich. L. 2 ft. 9½ in., W. 2 ft. 3⅛ in.

This magnificent salver or dish has a central oval plaque or shield, with figures of Romulus and Remus with the wolf, surrounded by eight shield-shaped plaques with scriptural, mythological, and romance designs. Sufanna and the elders; David playing on the harp and several groups, in which a male or a female figure is thrust into a well. The rim is composed of eight plaques, also with mythological, agricultural, and martial scenes. The whole of admirable design and execution.

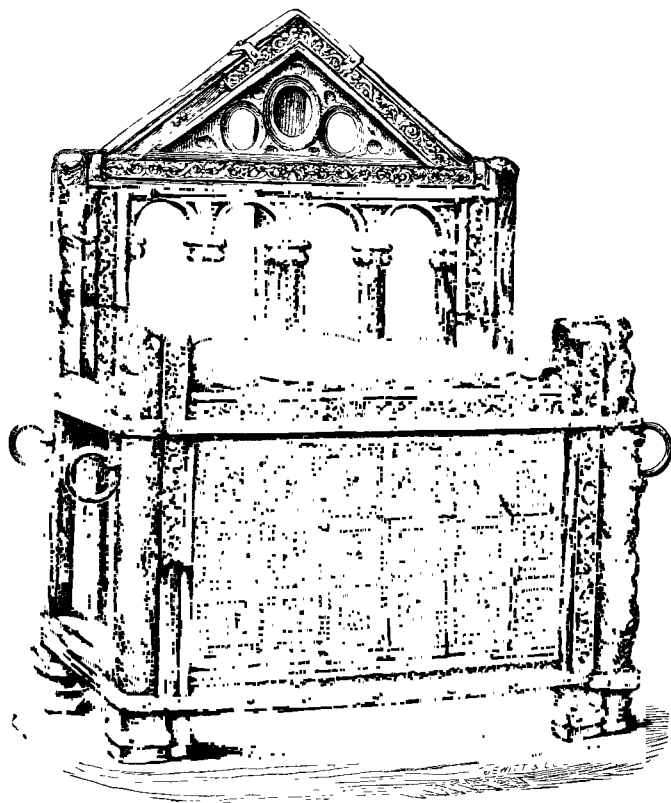
(974.)

'73. 432.

CHANDELIER, or Lustre, with four branches. 17th century. Original in the National Bavarian Museum, Munich. H. 1 ft. 8 in., W. of branches, 2 ft. 10 in.

The centre pendant part is ornamented with fruit and flowers with a mask and fawn's head in high relief, the four branches are slender and simple in design.

The original is said to be the work of Maximilian Emanuel, Elector of Bavaria. (975.)



THE SO-CALLED CHAIR OF ST. PETER.

In St. Peter's, Rome.



A P P E N D I X.

IVORIES IN CONTINENTAL MUSEUMS AND COLLECTIONS.

I.—IVORIES IN ITALY.

ST. PETER'S, ROME.



THE Ivory Chair of St. Peter, preserved in its magnificent shrine at the back of the reredos of the altar at the west end of the Basilica, is quadrangular in shape, the width across the front being nearly 3 ft., and the height of the front to the top of the bar which supports the seat being 2 ft. 1½ in. The upright back (behind the seat) is formed of four open rounded arches, above which is a triangular pediment. The upright supports of the sides of the front, the transverse bar which supports the front of the seat, the side supports of the upright back, and the base and two slanting sides of the terminal pediment are ornamented with ivory arabesque carvings of scroll patterns with foliage, amongst which are centaurs, men, and animals, with masks in the centre. In the centre of the base of the triangular pediment there is also introduced the bust of an emperor crowned, which has been considered from the likeness to his miniatures to represent Charles le Chauve. The front part of the chair below the seat is filled in with a series of eighteen small square ivory plaques, separated from each other and surrounded by narrow borders carved in different patterns. The subjects in these small plaques (which have been placed carelessly on the chair, some being even turned upside down), are twelve of the labours of Hercules, and six of the constellations, viz., Pisces, Hydrus, Scorpio, Lepus, Eridanus and Cetus. In the style of their workmanship these little plaques correspond with the Byzantine caskets of the 10th or 11th century, especially such as those described above, Nos. 558, 559, 560, 563, and those in a casket in the sacristy of the cathedral of Volterra, as well

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ST. PETER'S.

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as in the casket in the church of St. Peltrudis at Cividale, figured in the "Mittheilungen der k. k. Central Commission," vol. iv. pl. x., in all of which several of the labours of Hercules are in fact introduced.

The subject of these plaques has led to much speculation on the part of Catholic writers, who, supposing them to be of the age of St. Peter, have suggested that the chair was in its present condition as a secular chair used by Pudens, and given by him to St. Peter, or that the ivory carvings have a symbolical allusion to the works of St. Peter, and his numerous victories over the gods of the pagans. (Foggini, *De Rom. Itin. Petri*; Cortesii, *De Rom. Itin. Gestisq. Princ. Apostol.*)

Figured, Nesbitt, *Vetusta Monumenta*, 1870; Northcote, *Roma Subterranea*; Westwood, in Parker's *Rome*, vol. ii.

In one of the sacristies on the south side of the nave of St. Peter's, are six Byzantine ivories, containing full-length figures of saints, affixed to the wall.

IVORIES AT THE VATICAN.

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The collection of ivories in the Museum of the Vatican is of considerable extent, and is divided into two portions.

A. The Antique classical and mediæval secular ivories in the Museo Profano, at the northern extremity of the gallery of the library.

B. The religious pieces contained in the Museo Cristiano, at the south end of the same gallery.

A. The classical and secular ivories are very important. The chief are,—

A figure of Jupiter seated on the back of an eagle with wings extended, attended by two amorini, one of which holds a vase to the eagle.

A very fine head of Jupiter.

Jupiter attended by two female figures.

A figure of Mercury holding the thyrsus.

A female seated with an eagle standing in her lap, with a cupid standing to the left.

A piece about $2\frac{1}{2}$ in. square, with a remarkably fine eagle.

Another eagle, of small but very beautiful work, in high relief, standing facing the spectator, with wings half expanded, garlands and ribbons at its feet.

A very beautiful statuette of Diana holding a bow, with a dog running beneath, starting for the chase.

A head cut out of a solid block of ivory (6 in. by 5 in.), the profile extremely beautiful, the eyes now hollow were probably originally of silver.

A bust of an emperor in semi-relief, evidently a portrait.

Six or eight small busts of excellent workmanship, including one of Minerva in scale armour, with the head defended by a helmet.

A portion of a remarkable group of a triumphal car drawn by four horses, in very high relief, closely resembling the bas-relief of Marcus Aurelius on the stairs of the Capitol Museum.

An early piece about 2½ in. square, here misplaced, with a figure of Christ, young and beardless, standing between two looped-up curtains, with a plain nimbus and a long robe hanging loosely from the shoulders, his left hand extended across the breast.

A poet, with a mask and a book, in incised lines.

Various groups of satyrs, nymphs, fawns, amorini, some of them entirely in the style of the carvings on the sarcophagi.

Several draughtsmen of large size, marked with small concentric rings.

A number of ivory dolls, several of the best of which are cut into two parts.

An oval Etruscan piece, W. 4 in. by H. 3 in., representing a female seated giving milk to a cow from her breast, above which is a vulture.

Several mirror cases, one representing two lovers playing at chess. Another with two lovers seated near a tree, at the foot of which is a vase like a lion's head, in which lies a human head, to which the lovers point; a figure of cupid seated in the tree. Another with the Murder of the Innocents. Described above from a cast, No. 875, p. 310.

There are also several writing tablets with love scenes, and many bone pieces of North Italian work, portions of caskets with scenes of romance history.

B. The following are the chief of the CHRISTIAN IVORIES.

1. Cylindrical pyx, of the early Christian period, with the miracles of the raising of Lazarus and the healing of the blind and the paralytic. Cast described above, No. 770, p. 273. Photographed by Simelli, in three parts, Photographs of Early Christian Antiquities.

2. The great book-cover, with the youthful Christ treading on the lion and basilisk. Cast described above, No. 117, p. 51. Gorius, Thes. Dipt., iii. pl. iv.; also beautifully photographed by Simelli.

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The manuscript, of which this forms the front (the back being a comparatively modern silver-gilt plate representing the crucifixion), contains the Gospels of St. Luke and St. John, "*litteris aureis quadratis, membrana purpureo et cœruleo lineatim illita colore, exaratus.*" It formerly belonged to the monastery of Lorsch, near Mayence, founded A.D. 763, and from a note at the beginning of the volume it was "*Renovatus ac ligatus, A. 1079,*" by the orders of the Abbot Eberhard, by I. de Sillingestat, vicar of Worms. From hence it passed into the Bibliotheca Palatina, and thence to the Vatican, where it bears the No. 50, and is ascribed to the 9th century. (D. Giorgius De Liturg. Rom. Pontific. tom. ii. tab. iii. p. 135.) We have, however, here no proof of the date or origin of the ivory cover of the volume, or that it is contemporary with the writing of the manuscript. The book cover of the South Kensington Museum (Maskell, p. 53), appears to me from a careful examination of the two originals, as well as of casts of them, to have been executed by the same hand as the Vatican ivory. The former has been ascribed to the 9th century, and considered as Carolingian. I have, however, felt inclined to consider them as two or three centuries older, and as Italian work. Certainly I know no Carolingian illumination or carving which can be compared with these pieces.

3. Large triptych, Byzantine, 10th or 11th century.

The centre part of this magnificent triptych is $10\frac{1}{2}$ in. H. by 6 in. W., and is divided into two compartments by a bar across the middle, the latter inclosing five circles, each with the bust of a saint. In the upper compartment Christ is seated on a grand quadrangular chair, with the back carved like the Ravenna chair, but straight at top and with a richly ornamented cushion. The head is encircled with a gemmed cruciferous nimbus; the right arm is enveloped in the outer robe, leaving only the hand exposed, which is raised in benediction; the left hand holds a splendidly-bound book on His knee, the feet clad with sandals rest on a footstool, the front of which has a row of small rounded arches; on either side of the chair stands an angel with hand upraised and open in adoration, and at the sides the Virgin and St. John with open hands. In the lower compartment are five standing figures of Sts. James and Andrew, St. Peter holding a roll and with the forefinger of his right hand raised, St. John (Theologos), and St. Paul with a remarkably high forehead, each of these two holding a book. On each wing are represented, above, two warrior saints, and below, two saints holding small crosses, separated by a continuation of the middle bar with two busts of saints on each.

The back of the central piece of this triptych is ornamented with a large and very splendid gemmed cross, surrounded by a beautiful arabesque design of foliage and rosettes with birds resting in the branches, and on each volet are four full-length figures and two busts of Greek saints, quite similar to the Berengarius book cover at Monza.

The proportions of the figures, especially in those of the front central group, which are cut in very deep relief, are too attenuated. They are not correctly represented (in this respect) in the two large plates of the front and back fides given by Gorius, *Thes. Dipt.*, iii. plates 24 and 25; a photograph of the front is contained in the Simelli series.

4. The Rambona diptych, with Romulus and Remulus. Cast described above (p. 56, Nos. 127 and 128). Gorius, *Thes. Dipt.*, iii. pl. 22.

5. The very rude piece with Christ seated with St. Protasius and St. Gervasius below, and cherubims and seraphims above, considered by the Abbé Montault to be of "authenticité douteuse." Simelli Photogr., Mr. Parker's series, No. 131. Gorius, *Thes. Dipt.*, iii. p. 69. From the Monastery of "St. Michael de Muriano Venetiarum." Above described from cast (p. 55, No. 125).

6. Byzantine panel, H. $6\frac{1}{2}$ in., W. 5 in. The Birth of Christ. 11th century.

The Virgin reposes on a carved bed or matrafs in the centre, above which, on the top of an oblong box-like manger, the Infant lies swaddled, the heads of the ox and ass appearing above, and a ray of light descending on the head of the Child from a star; over the head of the angel is inscribed, $\text{H} \text{Γ} \text{Ε} \text{Ν} \text{Ν} \text{Η} \text{C} \text{Ι} \text{C}$, above which is a low tree; three angels regard the scene from above. Below, Joseph, aged, looking towards the left; to the right, Salome and Anastasia are dipping the Infant into a vase. The left of the piece is occupied by a wingless angel, directing the attention of a shepherd towards the star; several sheep and goats below. A plain raised border round the plaque. Simelli, Photogr., Mr. Parker's series, No. 69.

7. Plaque of a book cover? 9th or 10th century. H. 5 in., W. $3\frac{3}{4}$ in.

Two compartments. In the lower, the birth of Christ. The Virgin sits on a matrafs on the ground to the right; to the left Joseph seated, the manger in the middle with the heads of ox and ass; above are seen the busts of four angels and of three shepherds. In the upper compartment an angel facing the spectator sits (to the left) in

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front of a building with a circular dome (the sepulchre?). To the right the two Marias kneel before the advancing Saviour accompanied by two angels. A tree separates them from the seated angel. Very much worn. Simelli, Photogr., Mr. Parker's series, No. 126.

Two smaller plaques of very poor work, 17th century?, representing St. Peter standing and holding a large key with a conical cap or mitre, and St. Philip standing sideways, holding a cross, with conical tops, have been fixed at the sides of the piece last described.

8. A Byzantine plaque, H. $5\frac{1}{2}$ in. by W. $3\frac{1}{2}$ in., 12th century.

Christ standing holding a book, and with His right hand raised in benediction, with the Virgin and St. John Baptist under a low flat canopy. Simelli, Photogr., Mr. Parker's series, No. 138, f. B.

9. A Byzantine plaque, H. $7\frac{1}{2}$ in. by W. $5\frac{1}{2}$ in., 11th or 12th century.

A warrior Saint (Theodore, patron saint of Venice, martyred 7th February, A.D. 319), inscribed vertically with the letters partially conjoined,—Ο Α ΘΕΟΔΩΡ. ΣΤΡΑΤΗΛΑΤΗ[Η]C—clad in armour with a large cloak and long sword (his spear and long kite-shaped shield resting on the ground), standing with both hands raised and open in prayer, beneath a plain rounded arch resting on lateral fluted columns, knotted in the middle. The upper part of the shield bears a small rosette, and there are three abbreviated oblique bars on the right side of it in the middle. Simelli, Photogr.

10. Front of book cover. H. $9\frac{1}{2}$ in., W. $6\frac{1}{2}$ in.

In the centre is an extremely rude representation of the Crucifixion, the cross standing on a mound of stones, with a face (or skull beneath the scabellum), the Virgin and St. John standing at the sides. Above the head of Christ is the bust of an angel holding a globe and a cross, and at the sides above the sun and moon personified. The broad border is occupied with 12 circles, containing as many heads of saints, and with the Evangelical symbols at the four angles. Simelli, Photogr., Mr. Parker's series, No. 127.

11. Back of a book cover. Companion piece to the preceding.

The Virgin seated holding the infant Christ on her lap. On either side is a cherubim standing on a wheel; descending from the clouds above is seen the bust of an aged bearded figure with outstretched arms, intended for the Creator. The broad border is occupied by twelve circles with busts of saints, and four angels at the corners. Simelli, Photogr., Mr. Parker's series, No. 128.

The Abbé Montault observes of this book cover "*Authenticité tres douteuse.*" It appears to me that it is by the same wretched artist as the Christ with St. Protasius and St. Gervasius, above described, No. 5, p. 125, the Virgin and Child, and the cherubims with their wheels, being clearly copied from the upper part of one of the leaves of the Rambona diptych.

12. Front of book cover. H. $9\frac{1}{4}$ in., W. $6\frac{1}{2}$ in.

In the centre an oblong plaque, with large coarse open cut scroll work and foliage, in the middle of which is an oval metal tablet, with the Lamb of God bearing a cross with a banner, the head with a cruciferous nimbus. The broad border is filled with circular or oval tablets, containing ten half-length figures of female saints. At the angles are the four Evangelical symbols. Simelli, Photogr., Mr. Parker's series, No. 129.

13. Back of the same book cover. Companion piece to the last described.

The centre metal tablet has the figure of an angel with outstretched hands. At the angles are the busts of the four Evangelists writing their gospels, and the borders have half-length figures of the Prophets. Simelli, Photogr., Mr. Parker's series, No. 130.

The Abbé Montault also observes of this book cover, "*Authenticité douteuse.*" It is evidently the work of a modern artist, and there is considerable ease and grace in several of the figures.

14. Five plaques, each H. 3 in., W. $2\frac{1}{2}$ or 3 in. Spanish Gothic, 15th or 16th century.

Ten scenes of the Passion and Resurrection (two in each plaque), cut in openwork, with silk backgrounds, under rounded trefoiled arches, the pediments above which form low triangles, with perpendicular lateral pilasters. The groups are: 1. Christ bearing the cross. 2. Christ being nailed to the cross (a vigorous group). 3. The crucifixion. 4. The deposition from the cross. 5. Christ stepping out of the sepulchre. 6. Christ fetching Adam and Eve out of the jaws of Hades. 7. The ascension (the feet of Christ only visible beneath the clouds). 8. The descent of the Holy Ghost, thirteen curved flames descending from the mouth of the dove upon the Virgin and apostles. 9. Death of the Virgin. 10. Coronation of the Virgin. Simelli, Photogr., Mr. Parker's series, No. 139 and 138, f. E. and F.

15. An elegant triptych. French? 14th century.

In the central piece a beautiful figure of the Virgin standing, holding the Infant on her left arm, the right hand holding a rounded flattened

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flower. An angel from above places a crown on her head. Above is a plain trefoiled Gothic arch, surmounted by a plain angular pediment, from the outer basal angles of which three roses quite detached on their stems are produced. On the two volets are two angels standing under similar arches holding tapers, and two smaller ones swinging censers. Simelli, Photogr., Mr. Parker's series, No. 132.

16. Four leaves of a polyptych (centre piece of the Virgin and Child gone), now arranged as a quadriptych. H. $7\frac{1}{2}$ in., W. $5\frac{1}{4}$ in. French. 14th century.

Each leaf with two compartments, the upper part of each forming a trefoiled arch, surmounted by a triangular pediment, with quatrefoils in the upper angles: 1. The visit of the angel to Elizabeth. 2. The meeting of Elizabeth and the Virgin. 3. Joseph seated. 4. The Virgin and new-born Babe, a lamp hanging from above. 5 and 6. The offerings of the Three Kings (to the waiting Virgin and Child). 7 and 8. The Presentation in the Temple. The top of each leaf forms a trefoiled and crocketed pediment, enclosing a figure holding two crowns. The backgrounds are diapered in colours, with stars, rosettes, fleurs-de-lys. Excellent workmanship. Simelli, Photogr., Mr. Parker's series, No. 133.

17. Sixteen small plaques, each about $2\frac{1}{2}$ in. in height by $1\frac{1}{2}$ in. in width, arranged in four rows vertically, so as to form the four wings of a quadriptych, containing scenes of the History of St. Anne and the Virgin from the offering in the Temple to the Birth of Christ and the offering of the Magi. Flat poor work. 16th century. Each under a depressed arch. Simelli's Photographs of Early Christian Antiquities, Mr. Parker's series, No. 141.

18. Late Gothic triptych. 16th century? In the centre the crucifixion of Christ and the two thieves. On the left wing Christ stepping out of the tomb; on the right wing the Virgin and Child and eleven disciples. Cast described above, No. 909, p. 322. Simelli, Photogr., Mr. Parker's series, No. 138, f. 1.

19. Gothic tablet. 14th century. H. 5 in., W. 3 in. Four compartments, each surmounted by a canopy of three trefoiled and crocketed arches. Below: 1, the Adoration of the Magi; 2, the Presentation in the Temple. Above: 3, Christ stepping out of the tomb, on which two angels are seated, the soldiers lying below asleep; 4, the *Noli me tangere*. Simelli, Photogr., Mr. Parker's series, No. 138, f. 4.

20. Plaque. H. $4\frac{1}{2}$ in., W. 4 in. Christ seated beneath a flattened ogee arch, with a cruciferous nimbus, His feet on a footstool,

holding a book in His right hand, His left hand raised in benediction, the first, second, and fourth fingers extended ; on either side, a standing faint. Simelli, Photogr., Mr. Parker's series, No. 140.

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21. Diptych. French. Early 14th century. Each wing, H. 6 in., W. 4 in., each divided by thin straight bars into six small nearly square compartments. The history commences at the bottom left hand and is carried across both leaves. 1, the Annunciation, with the dove and a lily in a vase between the archangel and Virgin ; 2, the Virgin lying on a bed suckling the Infant, Joseph sits near the foot of the bed ; 3, the Offering of the Three Kings, the star above the head of the Virgin ; 4, the Presentation in the Temple ; 5, the Crucifixion, with the Virgin and St. John, the body of the Crucified greatly bent ; 6, the Embalment ; 7, Christ, attended by two angels, stepping out of the sarcophagus-like tomb ; in front below are the two guards in armour asleep ; 8, the *Noli me tangere* ; 9, the Ascension, the feet of the Saviour only visible in the clouds above ; 10, the Descent of the Holy Ghost, the Dove of a gigantic size ; 11, the Trinity, the Father as an aged man seated in the middle holding His Son as a small child on His lap, the Dove descending out of His Father's mouth, enclosed in a lozenge-shaped space, the four evangelical symbols in the corners ; 12, Christ seated in glory, with uplifted hands, an angel on either side holds the cross and spear ; also a queen and a man in a short dress, both kneeling ; below, under an arch on which the Saviour's feet rest, are two other small seated figures, and two under two smaller side arches, in a low kneeling position. Simelli, Photogr., Mr. Parker's series, No. 134. Didron, *Annales Archéol.*, vol. xxvii., 3rd livraison, tab. annex.

22. Diptych. French. Late 14th century. Each wing, H. 6 in., W. 4 in., each divided into two compartments, each of which is surmounted by a Gothic trefoiled crocketed arch. The subjects are : 1. The Birth of Christ, the Virgin resting on a low bed with her head raised on her right hand, holding the hand of the Infant, who lies below near the head of the bed, the ox and ass lying on the ground beneath, and Joseph, aged, sitting near the foot of the bed. To the right, the angel with a long scroll appearing to a shepherd tending three sheep. 2. The Offering of the Three Magi, the foremost of whom kneels and offers a round cake marked with a cross to the Infant. 3. The Crucifixion. To the left, the fainting Virgin and two attendants ; to the right, St. John and two Jews. 4. The Coronation of the Virgin by an angel in the clouds, her hands raised in prayer to Christ, seated with her on a long bench, two angels bearing long tapers. Very good work. Simelli, Photogr., Mr. Parker's series, No. 135.

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23. A precise copy of the remarkable small Russo-Greek piece in the Soane Museum, described above from Cast, No. 234, p. 101.

24, 5, 6, 7. The two elaborately-sculptured circular saucer-shaped panagias with their covers, described above from Casts, Nos. 226, 227, 228, and 229, pp. 99, 100. Photographed by Simelli, Mr. Parker's series, Nos. 72, 73.

28. Chessman? Small statue of a bishop seated, with his right hand held upwards, palm outwards, in benediction, the thumb and first and second fingers extended. He wears a semi-oval mitre, with a bar down the middle. On either side is an attendant, one with a book, the other with a cup. Very rude work.

29. The head of a pastoral staff, the volute terminating in a ram's head, emitting foliage from its mouth. Described above from Cast, No. 744, p. 263.

30. The head of a pastoral staff, the volute terminating in the head of an animal with a mane, described above from Cast, No. 743, p. 262.

31. A circular plaque, about five inches in circumference, entirely open cut, like a wheel with eight spokes, forming the labarum with the addition of a central horizontal bar, the central upright bar formed into a P; the bars or spokes are also pierced with small circular and square holes.

32. A narrow oblong Byzantine piece, L. $6\frac{1}{2}$ in., H. $2\frac{1}{2}$ in., with busts of saints.

33. A Russo-Greek plaque, 3 in. by $2\frac{1}{2}$ in., in two compartments. Above, Christ seated in the middle, the Virgin standing to His right, and three other saints, all full length; below are four other saints and bishops of the Russo-Greek church, with their names inscribed above them.

34. A small plaque, $3\frac{1}{2}$ in. by 3 in., containing three rows of scenes of the early life of Christ, separated by bars, each bearing a row of small circular pellets; at the bottom St. Nicholas dividing his garment. The figures are very short in their proportions and very deeply cut, although rudely executed. English work?

35. A small polyptych, centre piece, 5 inches high by $1\frac{3}{4}$ wide. The Virgin seated with the Child standing on her knees, taking an apple out of her hand; very graceful, but the proportions rather too long. On the four volets are scenes relative to the early history of Christ, in very low relief; figures very slender, hands small.

36. Byzantine plaque, 12th century. 4 in. by 4 in. Lower portion of the scene of the Ascension, the Virgin standing under a tree in the centre, with six disciples standing to the right, and an angel and four disciples to the left.

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37. Russo-Greek plaque. $4\frac{1}{4}$ in. by $3\frac{1}{4}$ in. Four compartments. 1. Six half-length faints looking to the left. 2. Six minute groups of the Transfiguration, Crucifixion, Ascension, Descent of the Holy Ghost, and Death of the Virgin. 3. An angel and six faints, full length. 4. Six half-length figures of faints.

38. An ivory of the Vatican, representing a bark (Christ), with pilot (St. Peter), and three fishermen (three apostles), was originally described by Buonarrotti "Medaglioni" (p. 396), thence partially copied by Bosio. Only two fishermen seen in his figure, which only represents part of the ivory.

Garrucci, "Deux Monum. des Premières Siècles," Rome, 1862, p. 28.

There are a number of other single plaques and diptychs of small size of the Gothic period, with the usual scenes of the life of Christ and the Virgin, under decorated arches and Gothic canopies, several of which are photographed by Simelli in Mr. Parker's series, Nos. 136 and 137, as well as several pieces of the bone work of Northern Italy. None of these, however, offer anything very remarkable in their details.

IVORIES AT THE BIBLIOTECA MINERVA, ROME.

1. Book cover. Byzantine. Two leaves, each $9\frac{1}{2}$ in. by $5\frac{1}{4}$ in.

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BIBLIO-
TECA
MINERVA.

One leaf. On one side is a beautiful cross, the centre forming a rosette, with foliated rosettes at the ends of the four limbs. On the other side are two compartments; the upper with Christ (standing on a footstool with a double row of pearls), holding a book in the left hand, the right hand raised in benediction. On either side stand the Baptist (with the head slightly bowing down and the hands slightly extended, inscribed $\Theta \bar{\Lambda} \bar{\iota} \bar{\omega} \bar{\Theta} \bar{\Pi} \bar{\rho} \bar{\Delta}$), and the Virgin with hands also extended. Across the centre of the piece is the inscription, without any spaces between the words:—

...ΧΗ ΠΟΡΕΙ ΧΕΙΡ ΚΑΙ ΓΑΥΔΙΟ ΧΥ ΤΥΠΩ · ΧΣ ΔΙΔΑΚΚΩΝ ΚΑΙ ΠΝΟΗΝ
ΗΝ ΕΙΣΦΕΡΩ

...ΑΙ ΣΤΑΛΛΑΔΕΙ ΓΑΡ ΜΡΙ Κ ΤΩ ΠΡΟΔΡΟΜΩ Κι ΤΟΤΟ ΜΑΘΗΤΑΑ
ΩΣΠΕΡ ΣΚΠΕΜΠ ΔΕΓΕΙ

ROME,
THE
BIBLIO-
TECA
MINERVA.

...ΩΝCΤΑΝΤ'Ν ΑΥΤΡΟΥCΘΕ ΠΑΝΤΟΙΩΝ ΝΟC ΕΓΩ ΔΕ ΤΟΥΤΩ ΠΑΝ
ΥΠΟCΤΡΩCΩ ΚΕΡΑC.¹

The lower compartment has a row of five faints standing holding rolls, including SS. Peter, Paul, John (Theol.), and two unnamed. The work is in high relief, and the proportions of the figures good, each faint being $3\frac{1}{2}$ inches high.

2. Two wings of a diptych. Byzantine. Each wing 8 in. by $3\frac{1}{4}$. Each wing is divided both on the inner and outer surface into two oblong squares, each square containing two figures of Greek faints, divided by a bar across the middle, bearing an inscription of three lines of Greek, the eight figures on the outfides being in bold relief and

¹ The Rev. John Wordworth, of Brazenose College, Oxford, a gentleman who has devoted much attention to ancient inscriptions, suggests that this should be read :

ΙCΗ ΠΟΝΕΙ ΧΕΙΡ ΚΑΙ ΓΑΥCΙC ΧΤ' ΤΥΠΩ
ΧC ΔΙΔΑCΚΩΝ ΚΑΙ ΠΝΟΗΝ ΗΝ ΕΙCΦΕΡΩ
ΚΑΙ CΥΝΛΑΛΕΙ ΓΑΡ ΜΡΙ Κ' ΤΩ ΠΡΟΔΡΟΜΩ
Κ' ΤΟΙC ΜΑΘΗΤΑΙC ΩCΠΕΡ ΕΚΠΕΜΠΙ ΛΕΓΕΙ
ΚΩΝCΤΑΝΤΙΝ ΑΥΤΡΟΥCΘΕ ΠΑΝΤΟΙΩΝ ΝΟC
ΕΓΩ ΔΕ ΤΟΥΤΩ ΠΑΝ ΥΠΟCΤΡΩCΩ ΚΕΡΑC.

And that it should be regarded as forming six iambics, and not bad ones, though not absolutely perfect, and somewhat obscure in meaning.

Ἰση πονεῖ χεῖρ καὶ γλυφίς Χριστοῦ τύπῳ
Χριστὸς διδάσκων καὶ πνοὴν ἦν (or ἦν) εἰσφέρει·
Καὶ συνλαλεῖ γὰρ μητρὶ καὶ τῷ προδρόμῳ,
Καὶ τοῖς μαθηταῖς, ὥσπερ ἐκπέμπει, λέγει
“Κωνσταντίν(ον) λυτροῦσθε παντοίων νόσων,
Ἐγὼ δὲ ταύτῃ πᾶν ὑποστρώσω κέρας.”

To be translated thus : “ The hand and chisel work equally for (or in) the figure of Christ. Christ (is) teaching, even if I introduce breath (into it). [Qu., make the figure look like life ? or should we read ἦν ? less probably, I think.] For He is both talking with His mother and the Forerunner, and faith to His disciples as He sends them forth :—

‘ From all diseases ransom Constantine ;

And I will bend before him every horn.’

“ There seem to be clearly *some* faults in the original, e.g., the line over the θ in verse 5 is merely a blunder from habit of writing θ for θεός, &c. ; and again the dot in the same line should be after *κωνσταντιν* for *κωνσταντιν(ον)*, not after the τ. The only real metrical fault is in this word, the second half of it being a spondee (— —) where it should be an iambus (— —), but licences in proper names are often found where writers otherwise avoid them ; especially I think in Byzantine writers. The rhythm is also good and classical. The sense of the first two lines is obscure, though I believe I have given it rightly. Χριστοῦ τύπῳ *might* mean ‘by the example,’ or ‘pattern,’ possibly even ‘under the instruction of Christ.’ ”

ROME.
BARBERINI
LIBRARY.

oblong plaque, with figures of tributaries offering elephants' teeth and other gifts, with a lion, elephant, and tiger.

Figured, Gorius, *Thes. Dipt.*, ii. p. 163, tab. 1. Photogr. by Simelli.

2. The two sides of a large book cover of coarse Byzantine work, each surrounded with a rude foliated border.

The front has a representation of the descent of the twelve flaming tongues at Pentecost upon the twelve apostles seated in a semicircle, the flames, resembling long spears, descend from a raised plain space at top. Below are two circles enclosing busts of saints. The back of the book-case contains the representation of the Ascension. The Saviour is seated in a circular aureola, supported by four flying angels. Below is the Virgin in the centre with a plain nimbus and with uplifted open hands, and on either side stand six apostles looking upwards, without nimbi.

Figured, Gorius, *Thes. Dipt.*, iii. pl. 6 and 7. Photogr. by Simelli.

3. Also a valuable series of antique ivories from Palestrina, including :

Three tops of ivory sceptres, each terminating in a hand, with the fingers extended, the transverse bands ornamented with animals.

A large lion, with a man tied back downwards upon its back. Very spirited.

Several small masks.

Two small figures of Silenus and Mercury, $3\frac{1}{2}$ inches high.

A comb, with figures of cupids in the middle part.

A small cup, with figures of dogs in low relief.

IVORIES IN THE MUSEUM OF THE COLLEGIO ROMANO, ROME.

ROME.
MUSEUM
OF THE
COLLEGIO
ROMANO.

1. A Byzantine casket. Length, $6\frac{1}{2}$ in., height of the body of casket, $2\frac{2}{3}$ in. ; of the cover, 2 in., width, $4\frac{1}{2}$ in.

Scenes of the life of David, sculptured in very high relief, being in many parts undercut. The cover has the four sides bevelled off, leaving the flat top $4\frac{1}{2}$ in. by $2\frac{1}{2}$ in., containing the Greek inscription and Christ blessing the Emperor and Empress, beneath whom are represented the male and female donors of the casket, of the cover, of which a cast is described *ante*, No. 182, p. 81. The body of the casket has each of the four sides divided into two narrow deeply sunk panels, in which, as well as in the sloping sides of the top, the scenes of the history are carved. Amongst these are David tending his flocks, his contest with the lion

and bear, his contest with Goliath, and cutting off his head, carrying the same in triumph, his playing the harp before Saul, his coronation, &c.

Caskets of the compartments containing the decapitation of Goliath and the coronation of David are described above, Nos. 183 and 184, p. 81.

On the top and sides of the casket are the following inscriptions in Greek capitals, without spaces between the words; the readings and translations of which have been given to me by the Rev. J. Wordsworth.

Top :

✠ΧΡΙCΤΕΤΑΟΓΗΤΟΝΔΕCΠΟΤΩΝΕΤΝΩΠΙΔΑ :
ΔΘΔΗCΤΝΩΡΙCΠΡΟCΚΤΝΕΙΚΑΤΑΞΙΑΝ.

forming two decent iambs :

Χριςτ' ἑλόγη τὸν δεσπότην ξυναρίδα
δοῦλη ξυναρίς προσκυνεῖ πατ' ἀξίαν.

“O Christ bleſs the wedded-pair of our Maſters ;

The wedded-pair of ſlaves beſeeches Thee according to their deſerts.”¹

Theſe five lines run round the four ſides of the caſket, the letters on the third and fourth ſides differing in form from thoſe of the front and other ſide.

Front :

✠ΘΗCΑΤΡ·CΑΩΡΩΝΤΨΗ ΔΩΝΑΤΤΟΚΡΑΤΟΡ :
ΗCΗΨΤΧΗΚ·CΚ·Τ

One end :

ΟCΘΕΙΩΝΧΡΗΜΑΤΩΝ : ΠΛΗΝΚΘΗCΑΤΡΗΠΡΟ.

Back, in the ſecond hand :

ΤΕΡΗΜΑΤΩΝΞΕΝΩΝΤΟCΘΝΟΞΩΒΑCΙΑΙCΕΙΓΑΡ

Other end :

ΤΗΛΙΚΘΤΩCΤΖΤΩΞΙΑCΤΖΤΓΟCΑΤΩ.²

¹ “Here are only two blunders, viz., *ἐλόγη* for *ἐιλόγει* and *τὸν* either for *τῶν* or *την*; but the metre is correct. On the four ſides are five iambs, with obvious metrical faults and not very well cut as regards the characters. The front and right ſide may be cut by the ſame man who did the top; the back and left ſide are apparently by another hand. You will ſee that he cuts Α, Ε, Σ, Μ for Α, Ε, C, Μ, &c., and I think he ſcarcely knew what he was doing, having made ſome odd work here and there.”

² The laſt line has ſome contractions and apparent blunders,—

ΤωCΤΖΥω ΞΙΑCΨεCΑΤω.

ROME.
MUSEUM
OF THE
COLLEGIO
ROMANO.

In curfive letters :

+ Θησαυρὸς θάων ὑψηλῶν, αὐτοκράτορ,
ἢ σὴ ψυχῇ, κ(αί) σκεῦος θείων χρημάτων,
πλὴν κ(αί) θησαυρ(ὸς) προτερημάτων ξένων
τὸ σὺν σκῆνος, ὦ βασιλῆς. εἴ γὰρ τηλίκου
τῷ συζύγῳ ἀξία σύζυγος [καλῶ? or λόγου?].

"Emperor, thy soul is a casket of lofty gifts and a vessel of divine things. Moreover, too, thy tabernacle, O Queen, is a casket of foreign gains : for thou art a partner worth so much to thy [fair?] partner."¹

Photographs of the top and four sides are published by Simelli.

2. A plaque, 6 in. high, with a standing figure of Christ, with a gemmed cruciferous nimbus.

3. A plaque, about 4 in. long, with two rudely drawn sheep and a third with a plain circular nimbus.

4. A triptych of Italian work, the Virgin with the Child standing in the middle, with SS. Peter and Paul on the wings.

5. A diptych. French. 14th century. 7 in. by 3½ in., partly coloured and gilt with scenes of the Annunciation and Visitation, the Adoration of the Magi, the Death of the Virgin, and the Coronation of the Virgin.

6, 7. Two caskets of Italian bonework, one square and one octangular.

IN THE COLLECTION OF THE CAVALIER DOMENICO CECCONI, &c.
ROME.

ROME.
CAVALIER
DOMENICO
CECCONI,
PRINCE
PALLAVA-
CINI, ETC.

Seventeen pieces of antique ivory carving with excellently-designed figures of warriors and females, winged animals, masks, ivy branches and foliage and Greek frets, which may have formed portions of a highly decorated chair or other piece of furniture in the collection of S. Cecconi. There are also collections of ivories (which I have not seen) belonging to Prince Pallavacini, in the Palazzo Rospiglioso, and in the Palazzo Corfini and Pal. Doria are collections especially rich in 16th and 17th century ivories mentioned by Labarte in the Text of "Les Arts Industriels."

¹ Mr. Wordsworth adds the following critical notes : τὸ σὺν σκῆνος, thy tabernacle, perhaps thy person ; προτερῆμα is rather a rare word, signifying victory, advantage, gain. The poet has made bad blunders in his metre ; the verses in fact are not even correct according to accent, much less quantity. The last word looks like ATΩ, which is nonsense. I cannot pretend to say what it was, but καλῶ seems probable.

IVORIES AT RAVENNA.

The Ivory Chair of Maximianus, Archbishop of Ravenna, A.D. 549, still preserved in the sacristy of the cathedral of that city, the presbyterium of which he also adorned.

RAVENNA.
THE
CATHE-
DRAL.

The front of this chair is quadrangular, the back being concave on the inside, the top of the back being rounded, and the arms (rising about 6 inches above the seat) being 31 inches high (including the feet, which are $4\frac{1}{2}$ inches high), and the back itself in the middle is about 4 feet high. The chief decorations of the chair occupy the front below the seat and consist of five splendid figures of St. John the Baptist and the Evangelists surrounded by beautiful arabesque vine borders, with leaves and grapes, springing out of large vases, with lions, peacocks and other birds, stags, hares, &c. introduced among the foliage. The Baptist occupies the central compartment, and is 9 inches high, he wears the camel's hair cloak, and his right arm is raised, with the hand giving the benediction, having the first and fourth fingers extended, whilst his other hand holds a circular disc on which is sculptured the Lamb of God.

In the two outer compartments, which are of the same size as the central one, are two of the evangelists, aged and bearded, each holding a book without any symbol or other identification, the one to the left with the right hand raised, blessing, with the first and second fingers extended, whilst the one to the right has the first, second, and fourth fingers extended. The two other evangelists are represented on plaques narrower than the other three, and are rather taller, each being 9 inches high, both also hold books in their left hands, the one being aged with a long pointed beard, his right hand blessing, whilst the fourth, St. John, distinguished by his more youthful, beardless features raises his right hand, which is quite open. The head of the evangelist with the pointed beard is so exactly like the head of St. Paul in the grand Berlin diptych, whilst that of the left hand evangelist is quite like St. Peter in the same piece, that I could only arrive at the conclusion that they proceeded from the same sculptor's hand. (The fine figure of St. Peter in the Archiginnasio of Bologna is also evidently by the same hand.) Each of these saints stands beneath a richly decorated rounded arch resting upon twisted columns with foliated capitals, their heads being surmounted with a large shell-like ornament. In the centre of the top bar of this part of the chair is a large deeply-carved monogram, in which all the letters of the words MAXIMIANUS EPISC (the C of the square form) OPUS are found. In the corresponding part of the bottom bar is a large vase, on either side of which is a lion executed with great energy.

RAVENNA.
THE
CATHEDRAL.

The flat sides of the chair are decorated on their outer surface with ten plaques (five on each side, placed one above another), with scenes of the life of Joseph, carved by a separate artist. At the side of the right arm are : 1. The grief of Jacob on receiving the bloody garment of Joseph. 2. The brothers putting Joseph into the well and killing a kid to stain his garment with its blood. 3. Three shepherds, one with a bow and one with a staff, a child and two women. 4. Joseph sold to Potiphar, represented with long flowing curls in the Egyptian manner, who is paying the money to one of the brothers. (A cast of this is described above, No. 85, p. 31.) 5. Potiphar's wife seizes Joseph, and Joseph is thrown into prison. On the outside of the left arm of the chair. 6. Joseph is brought before Pharaoh to explain his dream. 7. Grain put into the brothers' sacks by order of Joseph. 8. Joseph before Pharaoh. 9. The meeting of Joseph and Jacob, an admirable group (of which a cast is described above, No. 86, p. 32). 10. The dream of the seven lean and seven fat kine.

The carved back of the chair was composed of sixteen compartments, forming four rows with four in each, separated both vertically and horizontally by bars decorated with arabesques of vine leaves and grapes, amongst which birds and beasts are sporting (*see* No. 87, p. 32). Eight only of these plaques, which were cut out of and retained the concave form of the tooth, were visible above the seat of the chair, the other eight forming the portion of the back below the seat. All the eight plaques visible above the seat were doubtless originally carved with scenes of the life of Christ, but only two of them remain *in situ*, a third piece having been for more than 130 years and still continuing detached from the chair. Each of these three pieces is carved on both sides, so that the back of the chair must have been as elaborately ornamented as the front. These pieces are by a different and much less skilled artist than the sculptor of the scenes of the history of Joseph. The two pieces remaining occupy the third compartment in the top row and the first in the second. The former of these has on its front or concave face the Virgin seated on a chair to the left holding the Infant, Joseph appearing above the chair, whilst an angel stands on the right side, exactly resembling one of the angels with the Virgin in the great Berlin piece. A large star appears in the centre above. The convex outside of this plaque has the Baptism of Christ designed with great spirit. The Baptist is standing to the left holding his left hand open as if dropping water, and his right extended upon the head of the youthful Christ, half immersed in the water. To the right are two angels holding the clothes, and above is the Holy Dove; to the right below is a personification of the River Jordan, with water flowing from a vase. The second fixed piece has the representation of an aged

male standing figure with a beard, holding a staff in his left hand, his right hand extended in benediction; before him stands a female holding a dish; a well at the foot of the piece in the middle, and an angel with a staff appears in the upper part of the plaque. Can this be intended for the scene with the Woman of Samaria at the well? The reverse of this plaque represents the Saviour standing in the centre, young and beardless, between two aged disciples, who hold in their hands a basket of loaves and another of fish, above them appear the heads of two other disciples, whose hands are raised in surprise.

RAVENNA.
THE
CATHEDRAL.

The third plaque, which was described as a detached piece by Bandinius in 1746 (*"In tabulam eburneam observationes,"* 4to. Florence, 1746, with plates representing both faces), has on the concave side the scene of the angel appearing in a dream to Joseph in the upper part, and in the lower the journey to Bethlehem. A cast of this side of the plaque is described above (No. 88, p. 32).¹ On the outer convex side is represented the Miracle of Cana. Four large vases occupy the lower half of the design; above, on the right hand, Jesus stands holding a cross in His left hand, His right hand pointing to the waterpots, the master of the feast standing to the left holding a flat wine cup, and above, a disciple with long face and long pointed beard.

Carefully executed drawings of the evangelists upon this chair are contained in the Passavant Gallery in the Museum of Dusseldorf. A figure of the entire chair is also given by Du Sommerard, *Les Arts au Moyen Age*, chap. v. and xii., Album, 1^{re} série, pl. xi.; but in order to make the chair appear as complete as possible he has put the back of the chair into false perspective, so that the two right hand empty compartments are almost concealed, and the sculptures of the convex as well as of the concave sides of the remaining plaques are represented as visible from the front, by which means the artist has contrived to fill six of the compartments!

PUBLIC MUSEUM OF RAVENNA.

In this excellently arranged Museum there are several ivories of much interest. Of these, the most important are:—

RAVENNA.
PUBLIC
MUSEUM.

1. The classical piece of Apollo and Daphne, described above (No. 36, p. 11).

¹ The plaque described above, No. 89, p. 33, and which appears to me to be one of the lost plaques of the Ravenna chair, is preserved in the Brera, Milan. Another plaque, which also appears to me to have belonged to this chair, is also preserved in the Museum of Naples, and represents the scene of the meeting of Christ and the woman of Samaria at the well. Another in the Trevulzi collection is noticed below, no. 4.

RAVENNA.
PUBLIC
MUSEUM.

2. The great Book Cover of which the cast is described above (No. 116, p. 50).

3. The square Plaque with the bust of Christ (companion to the Eagle of St. John in the South Kensington Museum). A cast of the former described above (No. 263, p. 117).

4. A piece of the same size as No. 3 and by the same artist, having in the centre a circle in which is a finely sculptured angel with a plain nimbus, holding a book, being the symbol of St. Matthew. In the angles outside the circle is a branched arabesque design, and the whole is surrounded by a foliated border, being evidently one of the companion symbols of the evangelists, of which the Eagle in the South Kensington Museum is another and the Christ of No. 3 the central piece.

5. An oblong Byzantine plaque, with the busts of four saints in circles : (cast described above, No. 129, p. 57).

6. A Byzantine panel, 6 in. high by 5 in. wide, of poor execution, in two compartments : above, is the taking down from the Cross, with two figures standing on each side. Below, Christ is lying dead on a bed, with attendants supporting the body, above which four angels are seen.

7. A Byzantine Plaque, 7 in. high by 5 in. wide, with the death of the Virgin, treated in the usual manner of the Greek artists, except that the bed stands on very high legs, with a footstool in the middle at bottom ; so that the standing disciples only reach as high as the top of the bed ; above, at the sides, are walls with figures looking over them weeping. The execution of this piece is very good.

8. A Byzantine piece, 7 in. by $4\frac{1}{4}$ in. Christ within an oval space, supported by four angels at the corners, and inscribed $\bar{\text{I}}\bar{\text{A}}\bar{\text{N}}\ \bar{\text{X}}\ \bar{\text{A}}\bar{\text{H}}\Psi\bar{\text{H}}$.

9. A piece in the Byzantine manner, $6\frac{1}{2}$ in. by 6 in. The birth of Christ. The Virgin lying on a bed in the centre ; the Infant is being dipped by Salome into a vase below ; to the left are the three Magi bearing gifts to the Virgin, an angel directing them to her. Above, are angels and shepherds. This is a very unusual treatment, uniting the birth and offering of the kings in one design.

10. An Arabic piece, $8\frac{1}{2}$ in. by $5\frac{1}{4}$ in., with animals in compartments separated by slender fillets forming a geometrical pattern ; all the open spaces being filled in with slender branches and leaves. In the centre, a lion is tearing the legs of a fallen warrior, who holds a sword in his left hand.

11. A small casket, 14th century, French Gothic, very good work, 10 in. wide by 5 in. high. In front are a number of ladies and gentlemen playing at crying forfeits, one kneeling in front of a lady who holds up her hand over his covered head. In the other compartments another scene of the game is represented.

12. The top of a Gothic Casket, 10 in. by $4\frac{1}{2}$ in. Two knights tilting, ladies sitting at the top of arcades in the background. At the ends two ladies are giving helmets to two knights, trumpeters and ladies are standing on the top of the castle walls.

RAVENNA.
PUBLIC
MUSEUM.

13. A circular Mirror Case, $3\frac{3}{4}$ in diameter. A lady crowning a knight, grotesque animals at the four corners.

14. A small Diptych, open, each leaf $5\frac{1}{2}$ in. by 4 in., 14th century. The Adoration of the Magi and the Crucifixion, under Gothic canopies. French.

15. A beautiful little Polyptych. In the centre the Virgin and Child seated; on the wings are the Annunciation, the Birth of Christ, the Adoration of the Magi, and the Presentation in the Temple.

16. A small piece, 3 in. by $2\frac{1}{2}$ in., with three rows, each divided into four compartments, with scenes of the Life of Christ minutely sculptured.

17. A Chefs King, $3\frac{1}{2}$ in. high. Henry I. of Germany seated with a hawk in his left hand. A row of warriors in armour at the back. Coloured dirty purplish to red. Found at Udina in Lombardy.

18. The top of a Pastoral Staff, with a sheep in the centre of the volute, which terminates in a serpent's head which is turned downwards.

IVORIES IN THE MUSEUM OF THE UNIVERSITY OF BOLOGNA.

1. Portion of a Consular Diptych, $6\frac{1}{2}$ in. high by 3 in. wide. A standing figure of a Consul, clad in rich consular robes, his right arm hanging down and covered with his cloak, which is fastened on the right shoulder with a large fibula, his right hand raised as high as his breast holding a scroll. Above the head of the Consul is seen portion of a rounded arch of which the top has been cut away. At the side and bottom is a rather slightly ornamented foliated border. Described in "Osservazione di una frammento di Tavoletta antica d'avorio stimate Consolare." Bologna, 1775, p. 70.

BOLOGNA.
MUSEUM
OF THE
UNIVER-
SITY.

2. A large oblong Plaque, $12\frac{1}{2}$ in. high by $4\frac{7}{8}$ in. wide. Early Italian (7th or 8th century). Three compartments separated from each other and entirely surrounded with a border with the cable moulding. In the top are rudely represented the Annunciation and the meeting of the Virgin and Elizabeth. In the second is the Birth of Christ, the Virgin lying upon a large oval bed, and in the bottom compartment are three shepherds looking up to the star which appears above the manger in the middle piece.

BOLOGNA.
MUSEUM
OF THE
UNIVER-
SITY.

Figured and described in Gorius, *Thes. Dipt.*, iii. tab. xxxv. p. 272.

3. A narrow Byzantine slip of two pieces, 10 in. long by $1\frac{3}{4}$ in. high, with six busts of Greek saints in circles with their names, separated by foliage, excellently designed.

4. A Byzantine Plaque, 6 in. by $2\frac{3}{4}$ in. An angel dressed in ecclesiastical robes holding a pastoral staff with the top broken off, with two warriors, one kneeling before him, and one pointing to several figures who are running away. The shields are rounded, and one of the figures is apparently in scale armour, the scales being lozenge-shaped.

5. An excellent Diptych. French, 14th century. In one leaf the Virgin holding the Infant standing. Two angels are censuring her, and another angel is crowning her. The other leaf contains the Crucifixion: both under Gothic canopies. Very good work, resembling in size and style the diptych belonging to Albert Way, Esq., described above, Nos. 434 and 435, p. 191.

6. A smaller Diptych of the same class, with similar subjects.

7. A small Polyptych with the Virgin standing holding the Infant, an angel crowning her. On the double wings are scenes of the birth and early history of Christ. 14th century.

8. A comb, 6 in. long. Italian, 13th century. In the middle on each side are carved scenes from an Italian romance. On one side several ladies and gentlemen in dresses with long hanging sleeves and straight folds to their long petticoats approach a castle, on the top of which appears a crowned figure, whilst another figure in a basket is suspended from the battlements. On the other side similar figures approach from the right, whilst at the left hand the same crowned figure, crouching on the ground, is being barbarously tortured (apparently with hot irons) from behind.

Described and figured by Giambattista Bianconi in "*Pettine d'avorio intagliato, preziosa Suppelletile Bentivolesca, trovato nelle macerie del celebre palazzo Bentivoglio, e che vuolsi di Madonna Genevra, moglie a Giovanni II., Signore di Bologna.*" 12mo. Bologna, 1839. Published by Carlo Pancaldi Ramafanti.

9. A very small circular Mirror Case, with a lady and gentleman going out hawking; leaves at the four outer angles.

IVORIES IN THE ARCHIGINNASIO OF BOLOGNA.

BOLOGNA.
THE
ARCHI-
GINNASIO.

This important collection of carved ivories was bequeathed to the municipality of Bologna by the late Pellagio Pellagi. I have met with no published account of it.

1. Leaf of a Roman diptych, of bone, quite like the Fejérváry piece and the diptych figured by Gorius, *Thes. Dipt.*, ii. pl. 18, except that in place of the monograms repeated on the latter, there are rosettes, so that the identification is impossible. (No. 1. L.) 5th century.

2. Leaf of a diptych; in its present condition, H. 12 in., W. $3\frac{3}{4}$ in., but the border, $\frac{3}{4}$ of an inch wide, is broken off the right side.

A grand figure of St. Peter, $8\frac{3}{4}$ in. high standing on a footstool, inscribed + PETRUS. Hair short and curly, beard short and pointed, clad in a large cloak, leaving the neck bare, and thrown lightly over the right arm, the hand only exposed on the breast, the left hand holding a scroll (the keys wanting), the cloak falling in folds over the left arm almost to the feet, which are clad in sandals, covering the sides and back, but laced over the top of the feet with three large buttons on each side, the toes being exposed. At the back of the head of the saint is an arch ornamented with small squares enclosing leaves and rosettes, above which is a circular disc enclosing the bust of a male figure with wrinkled brow and short beard, resting upon a narrow band, partly injured, but with the letters (M?) ARCU (S?), slight portions of the M and S only being visible; at the sides of the circle is a broad leaf-pattern, the bottom, left side, and top have a border with the egg and triple-leaf pattern. 6th century. (No. 8. L.)

I have no hesitation in referring this fine ivory to the artist of the Evangelists on the chair of Maximianus at Ravenna.

3. A pyx, $3\frac{1}{2}$ in. high and 5 in. in diameter, with classical design. The juvenile Bacchus (?) naked, riding in a car drawn by two leopards, a satyr and group of warriors dancing, with shields elevated, one of the latter seated in the centre. Silenus and nymph riding on a goat, and other subjects, designed with great spirit and excellently carved. 2nd or 3rd century.

4. A pyx, of the same height as No. 3, but more oval in its form, with the early miracles of Christ, the cure of the paralytic, the raising of Lazarus, the raising of the widow's son, the cure of the dumb man, and Abraham preparing to sacrifice Isaac, with the ram to the left. The proportions of the figures and the workmanship are very good. 4th or 5th century.

5. Part of a box, of classical work, $3\frac{1}{4}$ in. by $2\frac{1}{4}$ in., containing the figure of a naked youth and an eagle.

6. A Byzantine plaque, 6 in. long by 4 in. wide. To the left a venerable person standing, holding a rod, with a plain nimbus round the head. In the middle a younger person, also with a plain nimbus, stands engaged in fastening a cloak on a third person already clad in a rich breast plate; to the right stand two other male figures, and several

BOLOGNA.
THE
ARCHI-
GINNASIO.

heads are seen behind the shoulders of the hinder one. Between these several persons is the following Greek inscription, the letters arranged vertically without any divisions into words, the ω being shaped like W and the A and I of the word KAI written in a contracted manner, and the τ of the V shape MOCHC ENATON AAPON K(AI) TOTC TIOTC ATTOT TAC CTOΛAC TI[H]C IEPOCTNHOC. Moses clothes Aaron and all his sons with the garments of the priesthood. (Exod. ch. xxviii., xxxix., xl., v. 12, and Levit. viii., v. 7.) From which passages it is evident that the personage represented to the left of the piece must be the Lord, by whose commands this ceremony was performed.

7, 8. Two pieces, each 12 in. by $4\frac{1}{2}$ in. One, Christ washing the feet of the disciples; the other, Christ teaching His disciples and the agony in the garden. The architectural details are quite classical. The edges of the panels raised.

9. A fine Byzantine figure of Christ seated, like the great Fejérváry Christ, but with foliated borders.

10. A plaque, $6\frac{3}{4}$ in. by 5 in. The flight into Egypt. Early rude Italian work. Joseph walking behind the ass and a youth at its head, a female crowned figure above presents a basket on a napkin. The architecture in the background has rounded arches.

11. A large Byzantine casket, with small plaques, containing single naked figures seated, one dancing, and separated by rows of rosettes. 11th or 12th century.

12. A mirror case, $4\frac{3}{4}$ in. in diameter. Two knights on horseback, in armour, preparing to commence the tournament. Ladies on the top of the castle walls are looking on. 14th century.

13. A mirror case, $4\frac{3}{4}$ in. in diameter, French. Three circles forming a triangle, each containing a pair of lovers; in the upper circle the knight offers his heart to the lady, in another he is playing on a guitar, and in the third the pair are seated in conversation.

THE TREVULZI COLLECTION AT MILAN.

MILAN.
THE
TREVULZI
COLLEC-
TION.

This extremely rich collection comprises a remarkably select series of objects of art of various kinds, majolica, glass, metal work, jewellery, sculpture, paintings, &c. Amongst the ivories the most remarkable are:—

1. The consular diptych figured by Gorius, *Thes. Dipt.*, ii tab. xviii., having the bust of the consul in a circle in the centre, with a monogram twice repeated, which has been read as containing all the letters of the name Areobindus, but which clearly wants the R and S.

2. The consular diptych of Fl. Philoxenus, occupied by a large foliated lozenge-shaped space, inclosing an octagonal tablet in the centre,

with the inscription FL THEODO . FILOXENV S — COM DOM EX MAG . &c., with four circlets at the angles with the Greek inscription carved on the diptych of the same consul in the Cabinet des Antiques at Paris. Gorius, *Thes. Dipt.*, ii. tab. xv.

MILAN.
THE
TREVULZI
COLLEC-
TION.

The bone leaf of the Philoxenus diptych in the Fejérváry Collection (Mayer) seems copied from this.

3. The consular diptych of Peter, with the inscription
MUNERA PARVA QUIDEM PRETIO SED HONORIBUS
AMPLA

PATRIBUS ISTA MEIS OFFERO CONSUL EGO.

The leaf in the Cabinet des Antiques at Paris with the same inscription is evidently a duplicate of this diptych.

4. "Un pezzo d'avorio ancora inedito il quale è posseduto dall'eruditissimo Sign. D. Carlo Trivulzi ed appartite per alcuni certissimi indizi alla celebre *Cattedra d'avorio della Chiesa Cattedrale di Ravenna*; Rappresentasi in esso dall'una parte l'entrata di Gesù Cristo in Gerusalemme, e dall'altra la Natività di nostro Signore e con esso la storia dell'ostetrica, la quale in pena della sua incredulità intorna alla verginità di Maria fu puneta da Dio col miracoloso inaridamenti de quella mano, che troppo curiosamente avea tentato di accetarlene. Ora questa storia, la quale è tra le apocrife annoverata da Papa Gelasio viene così riferita da Santo Zenone, Vescovo di Verona, in una sua Omelia sopra il Santo Natale e con qualche cambiamento de circostanze dal Proto-Evangelio di cui abbiamo favellato." (Apud Fabricium *Cod. Ap. N. Test.*, p. 107. Bugati, *Appendice a Memorie Storico critiche intorno le reliquie ed il culto di S. Celso*, Milano 1782, p. 275.)

5. Two large oblong pieces, evidently the top and bottom of the leaf of a large diptych. One with two large angels floating in the air holding a central circular wreath, in the antique manner, with the inscription, ACTRIVM FATVRI + PERPETVO SEMPER AVGVSTO.¹

The other piece (in the manner of the Halberstadt diptych) has a female at each end suckling a child and holding a basket of fruit; in the middle are four male figures in Phrygian caps, each holding a small figure, another holding a bag, and a soldier, with the inscription upon a diagonally formed label:—

VIR ILLVSTR + COM · PROTIA
ET · CONSVL ORDINAR.

Can these be parts of the other leaf of the great Barberini diptych?

¹ This must be read Perpetuo Semper Augusto + ac triumphatori.

MILAN.
THE
TREVULZI
COLLEC-
TION.

6. The leaf of a large Carlovingian diptych, H. 12 in. by 5½ in. wide; with two compartments, separated by an acanthus-leaf border, which extends also all round the outer margin of the ivory. In the lower half the two Maries at the Sepulchre of Christ, one of the doors of which is half open, its panels sculptured with Christ raising Lazarus, Christ calling to Zaccheus on the tree, and Christ with a female bowing before him; the door surrounded by a beautiful foliated border. An angel is seated to the right on a large stone, with a nimbus round the head, but not winged, and with the right hand raised in benediction in the Roman manner. Above are seen two soldiers in very spirited attitudes in round flat-topped caps,¹ and the top of the circular tomb, up which runs a vine. In the upper compartments are the busts of the bull of St. Luke and of the angel of St. Matthew.

7. A remarkable Byzantine plaque, 8 in. high by 4 in. wide, representing the Annunciation; the Virgin and Archangel beneath a very beautiful temple with rich columns, with the inscriptions over their heads, + ΓΑΒΡΙΗΛ — +² The archangel holds up his right hand with the forefinger extended, very long and bent back, whilst the Virgin draws back, half alarmed. The folds of the drapery are admirably arranged.

8. A very interesting panel of German work, by the sculptor of the piece of the Woman taken in Adultery, in the Fejérváry Collection, described above, No. 312, p. 142, H. 5½ in. by W. 4 in.

In the centre Christ is seated, with a forked beard and an ornamented nimbus; the inscription, IHS XPS, on the upper edge of the piece; two angels in very constrained attitudes occupy the upper angles; on either side stand SC̄S MAURITIUS and the Virgin SC̄A MARIA, their names carved vertically on the sides of the piece; below, an emperor, empress, and young prince, all crowned, kneel at the feet of the Saviour, with the inscription OTTO IMPERATOR.

The piece is figured by Gorius, *Thes. Dipt.*, iii. p. 15, and from the observations of Passeri it would appear that St. Maurice was the patron saint of Otho the Great, by whom the cathedral of Magdeburg, dedicated to that saint, was erected.

This will give the middle of the 10th century as the date of this and the other pieces by the same singular artist.

9. Panels of a Gothic casket, like that at Boulogne sur Mer. On the top are knights engaged in a tournament. The front has four

¹ In this and several other respects this piece resembles the four curious dark-red pieces in the British Museum, described above Nos. 104-107, p. 44.

² Here are two monograms evidently intended for H AT(IA), MAP(IA).

compartments, in one of which is an elephant with a castle on its back. The back has also four compartments, one with a knight fighting with a lion, and in another the knight is entering a fortress beneath a number of swords issuing from the clouds.

MILAN.
THE
TREVULZI
COLLEC-
TION.

10. A large coarse female figure, of classical date, standing upright, which probably formed one of the upright parts of a chair.

MILAN. IN THE DUOMO.

Front and back of a grand book cover, the front with a jewelled Agnus Dei, and the back with a splendid cross, each surrounded by scenes of the Gospel history. Described *ante*, Nos. 95, 96, pp. 38-41.

MILAN.
THE
DUOMO.

Cylindrical pyx with the story of Jonah. Described above, No. 769, p. 273.

Situla, with figures of the Virgin and four Evangelists. Described above, No. 754, p. 267.

A badly executed duplicate of this situla has recently been purchased by Mr. Henry Clark, of Liverpool, said to have been obtained from Bologna.

MILAN. IN THE TREASURY OF THE BASILICA OF SAN AMBROGIO.

Two leaves of the diptych with scenes of the Passion. Described *ante*, Nos. 120, 121, p. 52.

MILAN.
SAN

Two leaves of a diptych with scenes from the birth and death of Christ. Described *ante*, Nos. 151, 152, p. 66.

AMBROGIO.

MILAN. IN THE BRERA.

Portion of a leaf of a consular diptych, without inscription. Described above, No. 65, p. 23.

MILAN.
THE
BRERA.

Mutilated leaf of the diptych of the consul Anicius Basilius (descr. *ante*, No. 72, p. 26). At the back is an inscription in Lombardic characters.

A polyptych, in seven pieces. In the centre a statuette of the Virgin, 9 in. high, standing, without any canopy, holding the Child in her left arm and an apple in her right hand, the Child holding a bird by its wings. 13th century. The six volets are flat in execution and of the 16th century. At the base of the pedestal is inscribed SALVE REGINA MISERICORDIÆ. Above is a pinnacle of solid ivory of late Gothic work.

MILAN.
THE
BRERA.

Four plaques. Described above. Nos. 155-158, p. 69, namely,

1. St. Mark writing his gospel.
2. The faint baptising three personages.
3. The faint blessing an aged man.

4. The faint taking hold of the hand of a seated figure with two shoes and various implements.

A broken piece, apparently belonging to the same set; a faint standing holding a book over his head; two arches resting on columns with Corinthian capitals.

A plaque. Christ curing the blind and halt. Part of the Ravenna chair? Cast described above, No. 89, p. 33.

A statuette of a nun, beautifully sculptured, $9\frac{1}{2}$ in. high, holding a book in her left hand (the right hand broken off). The features are charming, and the drapery admirably arranged.

Triptych. Italian bone work of ordinary workmanship. The Virgin standing holding the Child, with four faints.

A rich casket, 9 in. long, 5 in. wide, and 4 in. high.

The top has eight love scenes, each within a quatrefoil with angular projections at the juncture of the four curves. In one, a lady is brushing the ears of a spaniel. The sides, back, and front are sculptured with romance scenes.

A plaque with St. Mennas and two camels (see description, *ante*, No. 159, p. 70).

A plaque of the same size as the last, but of much ruder work. A faint holding a scroll, with a rude temple behind him; the margin is broad and plain. Described above, No. 328, p. 149.

Three small plaques, $1\frac{1}{2}$ in. square, each with a small winged Genius.

A small plaque, 2 in. by $1\frac{1}{2}$ in. A very spirited figure holding a prancing horse with his right hand, his left holding a small palm tree.

VOLTERRA.

VOLTERRA. Two croziers.

Several small ivory caskets, one with small Byzantine plaques, with the labours of Hercules, &c.

IVORIES AT MONZA.

MONZA.
IN THE
DUOMO.

Two leaves of a diptych (fixed on the covers of a gradual of St. Gregory, written in gold and silver on purple vellum), with figures of St. Gregory and David Rex, of which casts are described above, Nos. 83, 84, p. 30.

Two leaves of the diptych of Galla Placidia and her son and Theodorus the younger (or Justina and her son Valentinian II.), of which casts are described above, Nos. 42, 43, p. 14.

MONZA.
IN THE
DUOMO.

Two leaves of a diptych of a muse and a poet or philosopher, of which casts are described above, Nos. 21, 22, p. 6.

Comb of Queen Theodelinda in the treasury of the Basilica. Plain ivory, covered with gold filigree and gems.

Figured, Burges, *Journ. Arch. Inst.*, vol. xiv. p. 16.

Ivory carved open-work, with interlaced ribbons or branches and foliage (evidently Byzantine) fixed on the cover of the Sacramentarium of St. Gregory. Given by Berengarius (crowned king of Italy 888–915 ?) Quite similar to the central part of the back of the great Vatican triptych. Gorius, *Thes. Dipt.*, iii. pl. 24 and 25; Labarte, *Hist. Arts Industriels*, Album, *Sculp.*, pl. 8.

Triptych, North Italian bone work. Described above, No. 401, p. 179.

Diptych of the death and coronation of the Virgin. Described above, No. 402, p. 179.

Triptych of the Trinity. Described above, No. 917, p. 325.

Ivories at Monza.— Conf., Labarte, *Arts Industr.* vol. i.; Du Sommerard, *Arts Moy. Age*, vol. iii., text; Didron, *Ann. Arch.* (*Mélanges*, vol. xxi.) and the *Dictionaries of Texier* (*Art. Couvertures, &c.*); Martigny (*Art. Diptyques*) and Guénebauld (*Art. Sacramentaires*).

PAVIA.

A large sized retable. 14th century. In the church of the Chartruse. Figured, Labarte, *Arts Industr.* and text; Conf., Labarte, *Arts Industr.* vol. i., texte.

PAVIA.

THE MONASTERY OF LA CAVA. SACRISTY OF CHURCH.

A casket, with small plaques of very excellent work, in the style of those on the chair of St. Peter at Rome.

LA CAVA.

AREZZO. IN THE PUBLIC MUSEUM.

A Byzantine casket, 11th century, composed of small square plaques with single figures separated by rows of rosettes like those of St. Peter's chair. Casts described above, Nos. 558, 559, 560, 563.

AREZZO.

Plaque with lion devouring a bull. Described above, p. 228, No. 587.

VERCELLI. CATHEDRAL (?).

- VERCELLI. Tablet, with scene of a morris dance. Top of a casket (?). 15th century. Burges in *Il. Archæol. Institute*, xiv. p. 75.

SALERNO. SACRISTY OF THE CATHEDRAL.

- SALERNO. An ivory carving representing the death of Ananias. Very similar in design to the same subject in the great Brescia casket.
- THE
CATHE-
DRAL
- Lubke, *Grundriss Kunstgesch.*, 4th Aufl. 254; Eng. transl., i. p. 312; *Mitth. d. k. k. Centr. Comm.*, Wien, May 1872, XVII. p. 68.
- Plaque with bust of a male figure. Described above, No. 134, p. 59.
- Ten Byzantine plaques. Described above, Nos. 203-212, pp. 91-94.
- Two pieces with ornamental foliage. Described above, Nos. 339, 340, p. 154.

BRESCIA.

- BRESCIA. Diptych of Hippolytus and Phœdra. Described above, Nos. 18, 19, p. 5. Conf., Martigny, *Dict. Antiq. Chrét.* (Art. Diptyques).
- One leaf of the Lampadiorum diptych. Described above, No. 38, p. 12.
- Diptych of Manlius Boethius. Described above, Nos. 47 and 48, p. 16.
- A very early casket with scenes of the life of Christ and acts of the Apostles. Described above, Nos. 90-94, pp. 33-38.

NAPLES. NATIONAL MUSEUM.

- NAPLES. Amongst the classical ivories, the following are especially noticeable :
- NATIONAL
MUSEUM.
- A marvellous figure of Atlas supporting the Globe. $7\frac{1}{2}$ in. high. (The feet broken off.)
- A statue of Hercules, about 4 in. high. The right hand resting on his hip, the left supporting the skin of the Nemean lion.
- Several flat Plaques. $2\frac{1}{2}$ in. high by $1\frac{1}{4}$ in. wide. With female figures. (Parts of a box.)
- The body of a very beautiful statuette of Venus. (The head, arms, and lower parts of the legs wanting.) $5\frac{1}{2}$ in. high.
- An oval Plaque. Mercury, seated, receiving a serpent from a youthful female who stands before him.
- Two or three heads, one of Silenus, 3 in. high, in excellent preservation.

A head, seen sideways, with two short horns springing from the forehead.

NAPLES.
NATIONAL
MUSEUM.

Of the Christian and Gothic periods, the most important are :—

No. 1190. *Casa Farnese*. Old No. 1055.—A Plaque. $7\frac{1}{4}$ in. high by 5 in wide ; containing a delineation of the scene of the woman of Samaria and Christ at the well. The Saviour stands at the left side of the piece, beardless, with His right hand slightly raised in benediction ; the left, covered with his robe, holds a short cross. To the right is the circular well, with the water bucket suspended at the mouth by a rope from a cross-bar supported by two uprights, which terminate above in a roof-like cone. In front of the well is a large banded pitcher with a short narrow neck and two small curved handles. To the left of the well stands the female energetically disputing with the Saviour ; above her head rises a tree. At the back is an aged male figure with moderately long pointed beard. Above and below is a narrow border with the transverse lozenge and small ball pattern. This piece agrees in style with the Brera piece of Christ healing the blind and halt, and probably like it, was one of the lower pieces of the back of the Ravenna chair.

No. 1185. A Byzantine Plaque. 5 in. high by 4 in. wide. The Crucifixion below a flat perforated dome resting upon narrow twisted columns at each side. The head of Christ is bent down towards His right shoulder ; the cross of the nimbus is pearly, the body is girt round the middle, the feet nailed apart, resting on a footboard. A skull appears at the foot of the cross. To the left stands a beautiful side figure of the Virgin, with the hands raised and open. To the right, St. John with his right hand extended, his left holding a book to his breast.

No. 1319. Triptych. 8 in. high. French Gothic, 14th century, of very good workmanship. In the centre, in two compartments under plain trefoiled arches are the coronation of the Virgin by Christ, with an angel above : and below a standing figure of the Virgin with the Infant on her arm, and two angels standing at the sides. On the wings above are two angels holding candlesticks, and below are the three Magi and the Presentation in the Temple.

No. 1209. A semi-statuettes group of the Coronation of the Virgin by the Saviour. 13th or 14th century. 5 in. high. Very stiff.

No. 1210. A Mirror Case. 4 in. in diameter. A lady and gentleman in amatory parlance, she holding a hawk ; each has a band round the head. An attendant holding a horse.

No. 1225. A Chefs Queen. $3\frac{1}{2}$ in. high. Seated on a chair holding a fir cone in her hands. She wears a low crown with triple leaves, the hair long and plaited ; a cloak over the shoulders reaching to her feet.

NAPLES.
NATIONAL
MUSEUM.

No. 1201. A fine statue of Christ bound with His hands behind Him, one of the jailers kneeling at the right side. 11 in. high.

Figure of Christ as the Good Shepherd. Spanish (?). 16th century (?).

Nos. 1204, 1206, 1207, 1212, 1214, 1215, 1216. Detached pieces of Italian bone caskets of ordinary workmanship.

THE POSSENTE COLLECTION AT FABRIANO.

FABRIANO.
THE
POSSENTE
COLLEC-
TION.

This Museum was formed by the late Marquis Possente, having occupied a period of fifty years in its collection, and it was bequeathed by him to his heirs on the express condition of never being broken up, but kept as an heir-loom, and in the case of failure of heirs that it should become the property of the town. It is preserved in the Casa Possente, and occupies three rooms; one of large size is entirely occupied with ivory carvings and sculptures of every age, style, country, and object to which the material could be applied; guns, sword-handles, tables, chairs, boxes, powder-flasks, bijou-boxes, musical instruments, chessmen, saddles, picture frames, hunting horns, bows and arrows, cups, and even a bed. Its great strength, however, consists in caskets and statuettes, especially of the 17th and 18th centuries. Of the former there are at least a score, many ornamented with the carved bone-work so common in Northern Italy in the 14th century. There are still more cups and vases of various shapes, whilst crucifixes and statues of saints are almost endless. There is a small collection of Indian and Chinese ivory-work, including several of those balls which inclose a large number of smaller ones.

Of diptychs and triptychs of the 14th and 15th centuries there is a considerable number, chiefly of French origin, with canopy-work above the figures. One of these, of large size, with scenes of the history of the Virgin described below, is the most important, containing representations of various scenes which do not occur in any other ivory carving with which I am acquainted.

Here is a poor fac-simile of the grand Barberini imperial semi-diptych with an emperor on horseback; also a fac-simile of the large piece in the Vatican Museum, containing a representation of the Crucifixion, surrounded with busts of saints, which is in all probability a modern fabrication (an opinion shared by several of the best Roman archæologists).

An evident copy of one leaf of the diptych of Fl. T. Clementinus in the Fejérváry (Mayer) Collection, has been carved on a convex piece of ivory 8 in. high by 6 in. wide, keeping the natural curve of the tooth, with the star-like monogram surrounded by the letters KACMHNTV, and having on each side a border of vine leaves and grapes.

Here, too, is a triplicate of the Creation of Adam and Eve (ΑΔΑΜ Ο ΠΡΟΤΟΠΛΑΚΤΟΣ) and the Murder of Abel, in the Douce (Goderich) and Darmstadt Collections, and even a duplicate of the curious figures of Adam forging at an anvil and Eve blowing the bellows, and of Adam hiding his face (ΑΔΑΜ ΠΟΥΗ), which occur on the great Darmstadt casket.

FABRIANO.
THE
POSSENTE
COLLEC-
TION.

The most important plaques are the following :

A representation of the Miracle of the Loaves and Fishes, 5 in. square, by the very remarkable artist of the 10th or 11th century who sculptured the piece representing the Woman taken in Adultery in the Fejérváry Collection. In the centre, above, Christ is seated, with a full-face and uplifted hands, the nimbus emitting short rays forming a cross; below are three figures holding seven baskets, the remainder of the composition being filled with figures and heads eating fish and small lumps of bread.

Another exquisite piece is a Byzantine ivory, $5\frac{1}{2}$ in. high by $4\frac{1}{2}$ in. wide, of about the 11th century, with a sunk panel, having the bust of the Virgin with the Infant Saviour with gemmed nimbi in a circle in the centre, surrounded by a narrow circular openwork border of a lozenge pattern, and with busts of Saints John Baptist,¹ Peter, Paul, and Thomas at the angles, their names inscribed in Greek, and round the raised border is the legend—

✠ PRESULIS IMPERIIS BERTOLDI CLAUDITUR OMNIS
TEXTUS EVANGELII REDIMITUS HONORE DECENTI

Engraved in Gorius, *Thes. Dipt.*, vol. iii., App., p. 21, pl. v., *fig. sup.*

A copy of both leaves of the Trevulzi diptych, figured by Gorius, vol. ii. pl. xviii., and now referred to the Consul Areobindus.

A Byzantine plaque, 5 in. by $5\frac{1}{2}$ in., representing the Birth of Christ, in a square sunk panel, 11th or 12th century. The Virgin lying on a large curved pillow, the Child seen above with the ox and ass. Rays of light descend from above and rest on the Child. Two angels stand on the left side above, and one on the right beckoning to Joseph (?) standing below. In the middle at the bottom Salome and Anastasia are dipping the Infant in a vase; Joseph with a nimbus seated to the left.

A fine French diptych, 14th century, each wing being 8 in. high by 5 in. wide, containing scenes of the life of the Virgin in three rows, separated by bars ornamented with small rosettes including the birth and death of the Virgin, the bier carried, with a small figure of a man hanging

¹ The contraction given of this name was read by the editor of the Supplement of Gorius as intended for St. Andrew, Ο Ἁ ΠΡΩΤΟ(ΚΑΗΤΟΣ), "the holy first called," I, however, read it distinctly Ο Ἀ ΓΩ Ο ΠΡ(ΟΔΡΟΜΟΣ).

FABRIANO. from it, the body of the Virgin carried to Heaven on a shroud by angels, with females standing below playing on various instruments of music, and her coronation by Jesus Christ.

THE
POSSENTE
COLLEC-
TION.

A naked figure of Christ as an infant, 19 in. high, with the right hand elevated in benediction, holding a flag with the left hand, and standing on a globe. 13th century.

A beautiful statuette of the Virgin standing and holding the Infant on her left arm, the drapery beautifully arranged. 13th century.

A noble statue of St. John the Baptist, 17 in. high, clad in a camel's hair robe, holding a long rod with a cross and the Agnus Dei in his left hand, his hair long and flowing. 13th century.

A small piece, $2\frac{1}{4}$ in. square, divided into twelve compartments with scenes of the life of Christ, very minute.

A rude figure of the ox, winged, partly open cut, with the inscription S . . . LV[cas]. 12th century.

Four small plaques, each $2\frac{1}{2}$ in. square. 1. Christ bound to the pillar and scourged. 2. Crucifixion. 3. Taking down from the Cross. 4. Deposition in the Tomb. Carved in deep relief. 14th century.

A beautiful figure of St. Sebastian in high relief, pierced with arrows, fastened to a tree, but in the act of falling.

A very beautiful figure of Christ on the cross, of late work, with wonderful expression, 25 in. high.

Also a late representation of Leonardo da Vinci's Last Supper, 15 in. by $7\frac{1}{2}$ in.

A faucer-shaped Russo-Greek Panagia of very good work, slightly concave, having the Virgin and Child in the centre, within a lozenge-shaped space, surrounded by a circular inscription and twelve small circles, each containing the bust of a saint.

The heads of two pastoral staves, each with the lamb in the centre, holding a cross, the volutes terminating in serpents' heads, one with the mouth open as if about to attack the lamb, in the other the head is deflexed and turned away.

A small circular mirror case with rude animals at the corners, 4 in. in diameter, representing two pairs of lovers crowned by ladies. 14th century.

A semi-circular piece, with Christ seated, holding a book, the right hand raised in benediction with the first and second fingers extended; a rosette and also leaves at the bottom of the foot-stool. $7\frac{1}{2}$ in. by $4\frac{1}{2}$ in., apparently recent.

Three copies of the group in the Naples Museum. Christ standing as the Good Shepherd, with a lamb on His shoulder (above in one is

seen God the Father with a triple crown). Below is a confused mass of small figures, with a fountain and the Magdalene lying beneath. Spanish work? 16th century.

A frame or piece of a casket, with fourteen flat Byzantine pieces, each containing figures separated by rows of rosettes.

A cylindrical Pyx with battles of fauns and human figures, one warrior in a car drawn by panthers, another armed with bow and arrows, and another with a club with a curved knob at the end.

A Chessman of very large size, of Eastern work, representing an elephant with his rider seated in a chair on its back; the elephant has overthrown a man and horse in front; at the sides are two other small elephants attacking men and horses. In the style of the Charlemagne chessmen in the Louvre.

A seated figure of a German emperor, 7 in. by $3\frac{1}{4}$ in. wide, wearing a large bonnet, and having four squires kneeling at his sides.

Back of a saddle, with carving of two armed warriors on horseback, with helmets having the visors closed, and carrying spears. The entire margin is carved with foliage in the style of the 12th century, in which men and animals are introduced in very deep relief.

A splendid head of Jupiter carved in fossil ivory, found in Russia. It is 11 in. high and 8 in. across the shoulders.

A Byzantine plaque (7 in. by 6 in.) of very good workmanship, representing the Crucifixion, the Saviour draped round the loins, with the feet apart resting on the scabellum, two small busts of angels above the arms of the cross; the mournful Virgin and St. John stand at the sides of the cross, and at the feet of the latter an ecclesiastic kneels holding a book.

Plaque, 11 in. by $6\frac{1}{2}$ in. The Crucifixion of Christ and the two thieves. Above are two angels, with the sun and moon seen with full faces, and a star above the top of the cross. An angel is also seen above the top of each of the two thieves' crosses; at the sides of the cross of Christ are the sponge and spear-bearer, the Virgin below embraces the feet of the Saviour; there is also a skull at the foot of the cross, and at the bottom are two figures on horseback facing each other (a most unusual treatment), and a group of figures standing on each side.

A curious piece, $1\frac{1}{2}$ in. square, with the bust of a young Roman soldier incised in fine lines of the classical period.

A group of four female figures, carved in very low relief, in a row, each $4\frac{1}{2}$ in. high, with very flat heads and long robes. Early Greek or Etruscan.

A triptych with a disproportionately tall figure of the Virgin, the head very small, holding a diminutive figure of the Infant on her left arm,

FABRIANO,
THE
POSSENTE
COLLEC-
TION.

and a sceptre in her right hand. On the very narrow wings are the Adoration of the Kings and the Presentation in the Temple (7 in. high).

One of the rooms is occupied with inlaid, engraved, and incised ivory-work (none of which appears to be more than two or three hundred years old), forming pictures of various sizes, whilst another room is filled with small carvings in wood, amber, mediæval glass, exquisite needle-work (representing scenes of Bible history, treated as small pictures), marble mosaic work, small lacquer wares of various kinds, cameos (the opening to the fireplace is even decorated all round with a beautiful series of the last-mentioned objects); works in coral, beautifully carved, are also in considerable numbers. Amongst the wood-work are some exceedingly elaborate devotional tablets and crosses of the Russo-Greek church, and a large piece containing a most extensive series of illustrations of Old Testament history, in narrow compartments, the figures scarcely more than one-third of an inch in height.

FLORENCE. IN THE BARGELLO.

FLORENCE.
THE
BARGELLO.

Plaque, 4 in. by $1\frac{3}{4}$ in. Christ standing erect beneath a rounded undercut and ornamented arch, resting upon two columns with foliated capitals. The left hand raised and open, the right hand holding a cross; over the arch is an eagle with extended wings; symbols of the evangelists at the angles; the relief of the figures moderate.

Diptych. 14th century. French Gothic. Each leaf 6 in. high by $4\frac{1}{2}$ in. wide, has four compartments, each of which is surmounted by two trefoil arches, the subjects being,—

The Ascension, The Annunciation, Pentecost, The Nativity, The Crucifixion, Offering of the Magi, The Women at the Sepulchre, and The Entry into Jerusalem.

Semi-statuettes. The Virgin seated holding a flower in her right hand, the Infant standing on her left knee. $5\frac{1}{2}$ in. high.

Oblong plaque, $6\frac{1}{2}$ in. high by 2 in. wide. In the upper part a faint holding a bell and leaning on a tau-staff. Below is a queen crowned, with her hands united in prayer; the lower part injured.

An arched piece, $6\frac{1}{2}$ in. long, and about $1\frac{1}{2}$ in. deep, in five compartments, with scenes of the Passion, coloured red-brown.

A small mirror case, $2\frac{1}{2}$ in. in diameter. Four monsters on the rim. A knight kneeling before a lady, who gives him a circular wreath.

Triptych, $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. French. Late 15th century. In the central piece the Crucifixion under three plain round arches surmounted with Gothic tracery. An angel holds a cup to the wound at the side of the Saviour. The Virgin and two attendants to the left, and

St. John and two Jews to the right. On the left wing St. Denys carrying his head. On the right wing a bishop-faint and a male kneeling figure (for whom the triptych was made). FLORENCE.
THE
BARGELLO.

Leaf of writing tablet, 3 in. by 2 in. Three ladies in long gowns standing beneath hanging drapery.

A hunting horn, about 16 in. long, with a row of beasts round the mouth and longitudinally arranged strips, with the same kind of figures extending down the whole length of the horn, and with a flowing arabesque pattern with leaves.

FLORENCE. STA. MARIA NOVELLA.

In the sacristy. A Triptych of Italian bone work. In the upper part of the centre is the Crucifixion; on the left is a figure raising the right hand; on the right is a soldier with a long pointed shield. In the lower part the Virgin and four faints. In the upper part of the wings are the *Noli me tangere*, and Christ appearing to the women, and in the lower part are four faints in pairs. FLORENCE.
STA.
MARIA
NOVELLA.

PALAZZO PITTI.

Collection of ivories. (See Official Catalogue; Murray, Central Italy, 5th edit.; Labarte, *Hist. d. Arts Industriels*, vol. i. texte. PALAZZO
PITTI.

FLORENCE. IN THE UFFIZI.

Conf. Labarte, *Arts Industr.*, vol. i.; Martigny, *Dict. Antiq. Chrét.* (Art. Mappa). FLORENCE.
THE
UFFIZI.

No. 1512. The entire leaf of the Diptych of the Consul Anicius Basilius, with the quadriga race (described *ante*, p. 25, No. 71).

2256. A cylindrical Pyx, about 3 inches high. The Offerings of the Magi. The Virgin is represented as seated on a high round backed chair, like that at Ravenna, the top of the back being rounded, apparently of wicker work. The Virgin holds the Child in her lap, who holds a small cross erect. The three Magi approach, one after the other, with stooping bodies, and wearing Phrygian bonnets, their arms outstretched, holding their gifts in flattened vases.

95. An ivory box, 20 in. long, 8 in. wide. On the top, under four rounded arches, are busts of St. John, St. John Chrysostom, the Virgin ($\overline{\text{MP}} \overline{\Theta \bar{\nu}}$), and $\overline{\text{IC}} \overline{\text{XC}}$ in rather low relief and with narrow faces, separated from each other by broad rows of rosettes. In the front, beneath similar arches, are SS. Matthew, Philip, Simon Zelotes, Jacobus and Andreas, separated and surrounded by rows of rosettes; the ends with similar figures of other faints.

FLORENCE. Plaque, 6 in. high by $3\frac{3}{4}$ wide. French Gothic. 14th century.
 THE Two compartments, each surmounted by four trefoiled arches. Above,
 UFFIZI. the Crucifixion, the spear from the right side of Christ pierces the side of the fainting Virgin. To the right, St. John and several Jews. Below, the Nativity, the Virgin lying on a couch occupying nearly the whole of the design; under which at the left hand corner, the Infant lies in a crib, with the ass and ox; above are Joseph with an angel and two shepherds.

Ivory comb, $6\frac{1}{2}$ in. long by 4 in. wide, with the story of Susanna in three scenes. In the left Susanna in the bath surprised by the two Elders. In the middle Susanna, guarded by two soldiers, kneels before the judge. In the right the two Elders bound, kneeling, are being killed by two soldiers.

PERUGIA. MUSEUM OF THE ACADEMY.

PERUGIA. The head of a pastoral staff of ivory. The volute ends in the
 MUSEUM head of a serpent with open jaws and outstretched tongue, and within
 OF THE is a large sized lamb, much injured.
 ACADEMY.

A mirror case of large size with four monsters round the rim. Above are a gentleman and lady playing at chess, a youth to the left holding a hawk; below, the lady and gentleman are riding out hawking.

Two ivory caskets, one partly painted.

A small polyptych, in the centre a standing figure of the Virgin, holding a flower with one hand and the Child with the other, He holds an apple in His hand.

LUCCA. IN THE METROPOLITAN LIBRARY.

LUCCA. The first diptych of Areobindus. Descr. above, Nos. 51, 52, p. 17.

NOVARA. IN THE DUOMO.

NOVARA. Two leaves of a Roman consular diptych, without inscription. Described above, Nos. 74, 75, p. 27. Labarte, Arts Industr., vol. i., texte; Martigny, Dict. Ant. Chrét. (Art. Diptyques); Guéneault, Dict. Iconogr. (Art. Listes Episcopales).

NOVARA. IN THE BASILICA OF SAN GAUDENZIO.

NOVARA. A consular diptych without inscriptions, containing on each leaf the bust of a consul giving the signal for the games of the circus.

BOBBIO. IN THE TREASURY OF THE MONASTERY.

The late Canon Rock mentioned to me the existence of a very dark coloured pyx preserved here, which is, I presume, identical with that "Sacra teca eburnea," figured by Bottazzi, as a supplement to his Memoir "Degli emblemi e simboli dell' antichissimo farcofago di Tortona." 1824. 4to. On the front is represented Orpheus playing on a square lyre, with a plectrum, surrounded by wild beasts and satyrs. On the back are horsemen, spiritedly designed, attacking various beasts of prey; and in a narrow rim round the top of the piece are depicted various pastoral scenes. The piece is represented as being $6\frac{1}{2}$ inches in height.

BOBBIO.

AOSTA. IN THE TREASURY OF THE CATHEDRAL.

The two leaves of the diptych of the Consul Anicius Probus, sculptured in honour of the triumph of Honorius at Rome in A.D. 404. On each leaf the emperor (instead of the consul) is represented standing beneath an ornamental arch; below which is inscribed, on each leaf, D. N. HONORIO SEMPER AUG. His head is surrounded by a circular nimbus, and on one leaf he holds a labarum, inscribed IN NOMINE XPI VINCAS SEMPER.

AOSTA.

Figured by E. Aubert, *Revue Archéologique*, March, 1862, n. fer., vol. 5, pl. 3 and p. 161, and Gazzara in *Mem. Acad.*, Turin, 1834.

CIVIDALE IN FRIULI. IN THE CHURCH OF ST. PELTRUDIS.

A casket, $15\frac{1}{2}$ inches long, $4\frac{1}{8}$ inches high, and about 7 inches wide, composed of small plaques, separated from each other, and surrounded by rows of small rosettes intermingled with side faces. On the plaques are represented single Bacchanalian figures, Centaurs, and some of the labours of Hercules, in the style of the small plaques on the chair of St. Peter, the casket of Arezzo, &c. Described in "Lettere inedite d' illustre friulane del secolo xviii. Udine sui fratelli Mattiuzzi," 1826, p. 249, and figured in *Mittheil. d. k. k. Central Commission*, vol. 4, p. 325, pl. x.

CIVIDALE
IN FRIULI.

Book cover with ivory reliefs, with a lion and a griffin facing each other in the centre, surrounded by an arabesque with branches and foliage. Figured in *Mittheil.*, vol. 4, p. 327.

CIVIDALE. IN THE "CAPITEL ARCHIVE."

CIVIDALE.
IN THE
"CAPITEL
ARCHIVE."

Ivory pax, representing the Crucifixion of the Saviour. The figure of the Christ is quite upright; above the arms of the cross are personifications of Sol and Luna in circular medallions; below, on one side, are Longinus and the Virgin, and on the other side the sponge-bearer and St. John, the whole surrounded by a Carolingian foliated border; inscribed—

IHS NAZARE R IVDE .
 VRSVS DVX FEE T
 M EN FIL TWS AP ECCE M TVA
 VRSVS DVX FIERI PC EP .

Given to the town by Urfus Duke of Lombardy. Set in a silver frame ornamented with precious stones. 8th century. Didron, *Annales Archéol.*, vol. xxvi. p. 143; (*Iconographie de la Croix*, &c.); Martigny, *Dictionn. des Antiquités Chrét.* (Arts. Crucifixion, Jean l'Evangéliste, and Paix.); Mozzoni, *Tavole della Storia della Chiesa Universale*, vol. viii. p. 89.

The Prayer Book of St. Elizabeth of Thuringia. On the cover is an ivory relief of the Crucifixion, with the hand of God and the Dove above the head of Christ. Two angels in the upper angles swinging censers. Below the arms of the cross are the Virgin and St. John. Below is a kneeling figure, (the Church,) holding a cup beneath the feet of Christ, and another standing figure, (the Synagogue,) turning away from Christ, and with a spear pointed to the ground; in the lower angles are the symbolic figures of the Lion and Bull: inscribed all round, PATER . FILIUS . SP̄S . SC̄S . MATIAS . GABRIGEL . JOANNES . SYNAGOGA . MARCUS . ECCLESIA . LUCAS . JOHANNES . MICHAEL . MARIA.

PISA. SACRISTY OF CATHEDRAL.

PISA.
SACRISTY
OF CATHE-
DRAL.

Ivory Madonna and Child. The work of Giovanni Pisano. Beginning of the 14th century. E. E. Perkins, *Tuscan Sculptors*, vol. i.

VENICE. TREASURY OF CHURCH OF SAN MARCO.

VENICE.
CHURCH
OF ST.
MARCO.

Small round ivory box, engraved with peacocks and flowers on the top, and around the sides a cavalcade of sportsmen with birds on their wrists, and an inscription indicating an Asiatic work.

Two horns of the unicorn; one ornamented with six rings of silver engraved with Greek inscriptions; the other given by a Doge in 1488. Didron, *Annales Archéol.* vol. xxii.

MURANO (NEAR VENICE). CHURCH OF ST. MICHAEL.

Seven ivory plaques, sculptured in relief, containing eight subjects, representing Christ seated in the midst of His disciples; His miracles and subjects taken from the Old Testament. End of 4th century. MURANO.
CHURCH
OF ST.
MICHAEL.

Ivory plaque, formerly used as a book cover, carved with symbolical subjects. 8th century.

The plaque formerly in the Convent of Murano, figured by Gorius, *Thes. Dipt.* iii. p. 69, is now in the Vatican Museum. *See ante*, p. 54, and p. 345, *Ivories of Vatican*.

Labarte, *Hist. d. Arts Industr.*, vol. i. text.; Texier, *Dictionn. Orfevr. Chrét. (Art. Couvertures, &c.)*; Martigny, *Dictionn. Antiqu. Chrét. (Art. L'Enfant Jésus)*.

PONZONI.

In the work of the Abbé Antonio Dragoni, published at Parma, 4to., 1810, entitled "*Sul dittico eburneo de Santi Martiri Teodoro ed Acacio esistente nel Museo ala Ponzoni*," are described and figured the two leaves of an early diptych having quite the character of one of the Consular diptychs. On one leaf is represented a male saint, with a plain circular nimbus, standing erect, with arms raised and hands open in the attitude of the "*Orantes*," clad in a long robe (on which is the large laticlavus) fastened on the right shoulder with a large fibula, the feet with sandals. He is represented standing, with a large scallop shell above his head, beneath a rounded arch, inscribed, + O AΓΙΟC AKAKEIC +, resting on two lateral columns, the basal halves of which are longitudinally and the upper spirally fluted, with plain capitals. Over the arch is a bust of Christ, and those of two male figures. The other leaf is quite similar, except that the standing figure has a small conical beard; the arch is inscribed, Ω AΓΙΟC ΘΕΟΔΩΡΟC, and above the arch are busts of the Virgin Mary and two angels. PONZONI.

The following supplemental notes contain chiefly Bibliographical references to works in which Ivory Sculptures existing in Italian Collections are described:—

ROME. VATICAN.

Conf. Labarte, *Histoire des Art Industr.*, vol. i. text.; Didron, *Annales Archéol. Art., Iconographie de la Croix, &c.*, vol. xxvi., p. 43; ROME.
VATICAN.

ROME. and the Dictionaries of Texier (Art. Couvertures, &c.); and Martigny
VATICAN. (Arts. Crucifix Diptyques and Ventarolla); D'Agincourt, Hist. Art.
vol. i., Sculpture, pl. xii.

In Perret's great work on the Catacombs of Rome, the following
ivories are described and figured :—

A statuette of a female in long robes, with the left leg exposed, stand-
ing on a small globe. From the Cemetery of St. Cyriaca. Pl. 20, f. 4.

A comb, with two rows of large equal-sized teeth, inscribed across
the middle, EVSEBI . ANNI . (Eusebius Annianus). Pl. 20, fig. 8.¹

A long pin, with a small elegant female bust forming the head, the
hair arranged as in the Roman fashion of the time of Hadrian, in several
transverse plaits. See Boldetti, osserv. sopra. i. cimit. p. 502, t. iii.,
f. 21 and 24.

ROME. (PALAZZO BARBERINI).

ROME. Conf. Labarte, Arts Industr., vol. i. texte ; Guénebault, Dictionn.
PALAZZO Icon. (Art. Transfiguration).
BARBE-
RINI.

MILAN. DUOMO.

MILAN. Ivory plaque. Miracles of Christ. 2nd ? century.
DUOMO. Diptych. Christ disputing with Doctors in Temple. 5th ? century.
Coffer, with carvings. 5th ? century.

Conf. Labarte, Arts Industr. vols. i. and iv. text ; Guénebault, Dict.
Icon. (Art. Artophorium) ; D'Agincourt, vol. i., Sculpt., pl. 12.

MILAN.

MILAN. Conf. Dr. Fr. Bock, Karls des Grossen Pfalzkapelle ; Didron,
Bronze et Orfèvrerie du Moyen Age ; Labarte, Arts Industr., vol. i.,
Album, and vols. i. and iv., text ; Didron, Ann. Archéol., vols. xvi.,
xvii., xxi., xxii., plates (Art. Iconogr. de la Croix, &c.), xxvi ; and the
Dictionaries of Viollet-le-Duc (Art. Bénéitier) ; Texier (Art. Couver-
tures, &c.) ; Martigny (Arts. Anges, Diptyques, L'Enfant Jesus) ; and
Guénebault (Arts. Couvertures, Joseph St.).

RAVENNA.

RAVENNA. Conf. Labarte, Arts Industr., vol. i., text ; Du Sommerard, Les
Arts au Moyen Age, vol. v., text ; vol. i., Album ; Guénebault, Dict.
Icon. (Arts. Cathedra, Chaires Episcopales, and Ravenna).

¹ On the use of combs, see Macri, Hieroglyphicon sub. voc. Pecten, p. 462.

IVORIES IN FRANCE.

PARIS. BIBLIOTHÈQUE NATIONALE.

Two leaves of the diptych of the Consul Anastasius, A.D. 517 (diptych of Bourges). The consul seated, with battle with wild beasts in the circus, at the bottom of one leaf; and two victorious horses and manumission of slaves at the foot of the other. *Trésor de Glyptique*, pl. 16. Casts described above, p. 20.

PARIS.
BIBLIO-
THÈQUE.

Two leaves of the diptych of Sens (Bacchus and Diana Lucifera). Casts described above, p. 7.

Two leaves of the Great Book cover. The front with a rude figure of Christ, aged and bearded, seated between SS. Peter and Paul; the back with figures of the Virgin and Child, seated between two angels; each leaf surrounded by smaller groups. Casts described above, p. 45.

The two plaques, 9th century, attached to the Pſalter of Charles le Chauve. The front with an illustration of Pſalms xxxv. and lvi. Cast described above, p. 102. The back with the scene of David and Nathan. Both figured by Sère in "*Le Moyen Age*," sect. *Sculpt. en Ivoire*; and Labarte, *Arts Induſtr.*, pl. 38, 39.

The two plaques, 9th century, attached to the Evangelium of Charles le Chauve. On the front Christ seated within an aureola; on the back the Virgin and Child. Casts described above, p. 104.

The series of 18 small plaques of ritualistic subjects fixed to the cover of the Sacramentarium of Drogon, grandson of Charlemagne. (MS. Suppl. Lat., 645, or Lat. 9428). Casts described above, p. 135.

Two plaques. Crucifixion, 9th or 10th century, and the Maries at the Sepulchre; affixed to the MS. Latin, 9453. Casts described above, p. 111.

Three plaques affixed to cover of MS. Suppl. Latin, 642, *Nouv. fonds. Lat. No. 9393*. Excellent open cut work. Carolingian. 7 in. by $3\frac{1}{2}$ in. Surrounded by a narrow acanthus leaf border, which is enclosed within a broad arabesque of vine branches, leaves, and fruit twining round a central straight stem. 1. The Annunciation. The Virgin standing, with hands crossed, before her, with a long flowing veil over her head; an attendant standing at her side withdrawing the cur-

PARIS.
BIBLIO-
THÈQUE.

tain looped round one of the columns of the door behind her, and a second female behind the Archangel. 2. The Adoration of the Magi. The Virgin seated in front of a temple with square-topped entrance. The Magi wearing Phrygian caps. 3. The Murder of the Innocents; two, held aloft by attendants, about to be hurled to the ground; three mothers, weeping, to the right; Herod, seated, giving orders, to the left. Figured, Labarte, *Hist. Arts Industriels, Album, Sculpt.*, pl. 5.

Plaque, Byzantine, 9th century, affixed to cover of MS. Suppl. Latin, No. 704 (No. 9387 Nouv.). Christ, young and beardless, standing under a rounded arch; a bird standing on the top of the arch at each upper angle of the piece. Figured, Labarte, *Hist. Arts Industriels Sculpt.*, pl. 7. Cast described above, p. 70.

Plaque, Byzantine, affixed on cover of MS. No. 1118. $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. The Virgin and Child seated beneath a flattened arch resting upon twisted columns and foliated capitals. The lower part of the Virgin is not represented, and the Infant appears as large as His mother. The drapery is very finely and closely folded.

Plaque. $6\frac{1}{2}$ in. by 4 in. Late Carolingian. Latter part of 10th century. Presented by the Bishop Adalberon, second son of Duke Frederick and Beatrix, sister of Hugh Capet (died 1004), to the Chapter of Metz. Affixed to Book of the Gospels. MS. Suppl. Latin, 648. Latin Nouv. Ser. 10,438. This is a very remarkable piece, hitherto unpublished. Surrounded by a foliated border. Above is the Crucifixion; below, the Virgin suckling the Infant Saviour. Each surmounted by a low triangular pediment, of which the upper part is flattened or truncated, with a foliated border resting on two lateral columns, which are curiously longitudinally and obliquely grooved, the capitals are short and formed of two rows of acanthus leaves; the Saviour has long flowing hair and short beard, with a small napkin round the loins, the feet are separate, resting on a scabellum (the nails not represented). The titulus bears the inscription, IHS NAZAR REX IVDEOR. Over the arms of the Cross is the chariot of Sol drawn by horses, his head radiated, and that of Luna drawn by panthers, she is represented crowned with a crescent and weeping, her face covered by her hands. The sponge and spear bearers are small sized, the Virgin and St. John, in attitudes of grief, stand at the sides of the Cross. In the lower part, the Virgin is represented seated on a rich seat and cushion, under a canopy of drapery, inscribed $\overline{MP} \Theta \overline{Y}$. Joseph, of small size, is seated to the left, and a female attendant stands to the right; the capitals of this lower part are surmounted by birds, and a dragon occupies each upper angle above the pediment. The figures are excellently designed and the sculpture in high relief.

Plaque. Crucifixion. 9th century. Above are the four Evangelists, and at the bottom figures of Earth and Water. Attached to Gospels, Suppl. Latin, 650. Cast described above, p. 110.

PARIS.
BIBLIOTHÈQUE.

Two figures of the Virgin and St. John (affixed to MS. Suppl. Latin, 667, circa A.D. 950); the central plaque of the Crucifixion is gone.

Three plaques, with scenes of the Passion, affixed to the Gospels of Louis le Débonnaire. MS. Suppl. Latin, 662. 7 in. by 3½ in. Carolingian. Excellent open cut work, surrounded by narrow border of acanthus leaves finely carved, on the outside of which is a broad arabesque border of rosettes and foliage with precious stones. 1. The kiss of Judas and Christ led away to judgment, under rounded arches. 2. To the left, the denial of St. Peter; to the right, a fine group, of Christ before Pontius Pilate seated on his throne, behind Jesus stands an officer about to strike him. 3. The Crucifixion of Christ and the two thieves; the thieves naked, hanging on trees. Christ without a scabellum, the feet nailed separately, with a napkin round his loins; the sponge- and spear-bearers at sides of Cross, at bottom of which is a large flagon. The Virgin and St. John stand at the sides with arms raised towards the Cross.

Two plaques, 11th century, affixed on cover of MS. 1. The Crucifixion. Christ old, bearded, fully clad to the feet, which rest on a chalice. The head with a cruciferous nimbus, and an uninscribed titulus. Above the arms of the cross personifications of Sol and Luna weeping; below, the Virgin and St. John. 2. Christ, young and beardless, seated in glory within a vesica piscis, holding a book on his knees, and a roll in his left hand, and blessing with his right. At the four corners are the four evangelical symbols. Didron, who contrasts the remarkable difference in the treatment of these figures of the Saviour, has represented them, *Iconogr. de Dieu*, pp. 276, 279.

Plaque, 10th or 11th century, arabesques with rosettes, the border with busts of saints. Cast described above, p. 143.

Hexagonal marriage casket of Italian bone work, with scenes from the Romance of Pyramus and Thisbe. Figured by Lenormant, *Trésor de Glyptique*, II., pl. 33, 34, and 35.

PARIS. CABINET DES ANTIQUES, BIBLIOTHÈQUE NATIONALE.

PARIS.
CABINET
DES
ANTIQUES,
BIBLIOTHÈQUE
NATIONALE.

Leaf of diptych of Fl. Petr. Justinianus, with inscription, "MUNERA PARVA," &c. Cast described above, p. 19. (Millin, pl. 19, No. 2.)

PARIS.
CABINET
DES
ANTIQUES,
BIBLIO-
THÈQUE
NATION-
ALE.

Diptych of the Consul Philoxenus, with circles enclosing bufts. Cast described above, p. 24.

Leaf of diptych of Flavius Felix, with standing figure of the Consul. Cast described *ante*, p. 8.

Leaf of diptych of Probus Magnus, of poor workmanship. Cast described above, p. 22.

Centre part of leaf of diptych, with figure of a consul seated. Trésor de Glyptique, pl. 54. Cast described above, p. 23.

Two leaves of a diptych, with very simple ornaments, without any inscription and with musical notes on the inside. Engraved in Millin's *Voyages de Midi de la France*, pl. 19, No. 1.

Leaf of diptych, uninscribed, with an octagonal label inclosed within an elongated lozenge-shaped space. Cast described above, p. 19.

Triptych. Byzantine. Crucifixion, with Constantine and Helena. Cast described above, p. 83. Trésor de Glyptique, pl. 57.

Centre piece of a triptych. Christ blessing Romanus and Eudocia. Cast described above, pp. 84 and 91. Trésor de Glyptique, pl. 52.

Leaf of diptych. 13th century. Above, Christ seated in glory; in the middle, a row of five Apostles; at bottom, the three Magi. Painted and gilt.

Two leaves of a diptych, early 14th century, with the Virgin and Child, and the death and coronation of the Virgin. Casts described above, p. 182.

In the Cabinet des Antiques are also preserved a number of chessmen hitherto for the most part undescribed, formerly in the Trésor of the Abbey of St. Denis, traditionally regarded as the remains of the "jeu d'échecs du Roi Charlemagne." They are of large size and differ considerably in style and execution, one only (which bears a Cufic inscription), being more clearly of Eastern origin and very different from the rest (No. 5545). This represents a king riding upon an elephant, which has seized a horseman of small size riding in front of it. The king is seated on a low seat, surrounded by an arcade with a row of small standing warriors, and several armed attendants on horseback surrounding the lower part of the figure. The front of the piece is much injured and the elephant driver broken off its neck.

(No. 5546.) A king-piece formed of a large square block of bone, standing erect, holding his sceptre, beneath a flat battlemented pediment supported by the large lateral pillars with a curtain hanging on each side, held back by two attendants with diagonally crossed leggings. At the back of the piece is an arcade of five rounded arches. (Figured, Willemin, *Mon. ined. de France*; Chabouillet *Cat.*, No. 3272.)

(No. 5548.) A king-piece, almost identical with the preceding, but with the top flat.

(Nos. 5549, 5550.) The companion queen-pieces, each queen standing beneath a rounded arch, with two attendants, on the back an arcade of four rounded arches. (Figured, Willemin, *op. cit.*; Chabouillet Cat., No. 3273.)

(No. 5547.) A large piece battlemented at the top, with a male figure not crowned, seated, clad in a large mantle fastened on his right shoulder. Two small figures holding the curtains back.

(Nos. 5551, 5552, 5553.) Three large pieces, each representing a quadriga with its driver, holding a whip in his right hand and the curiously angulated bridle of the side horse in his left hand.

(Nos. 5560, 5561.) Two knights, clad in scale armour, with round skull caps and armed with swords and round shields, the latter ornamented with an elegant cinq-foiled rosette, each riding upon a very ill-designed horse.

(Nos. 5554, 5555.) Two large pieces, each representing a rudely designed elephant with the driver seated sideways on the back.

(Nos. 5556, 5557.) Two elephants more richly caparisoned, each with a small driver seated on the neck, and two small figures seated close behind.

(Nos. 5558, 5559.) Two knight-pieces, each with a kite-shaped shield marked with chequers, and with a close skull cap with a central ridge terminating in a point on the forehead; each mounted on horseback, and holding their swords upright.

(No. 5562.) A foot soldier, somewhat resembling the Lewes pawns, armed with a sword and large kite-shaped shield which he holds in front of him, resting the point on the ground. (Figured, Shaw, *Dresses and Decorations*, I. fol. 9, b.)

(No. 5563.) Coll. Sauvageot. A block of ivory, $3\frac{1}{2}$ in. high, $3\frac{1}{2}$ in. wide. A king seated on a plain stool (the head and sword broken off), clad in a large furcoat reaching nearly to the feet, the arms in chain armour, his left hand holds his right leg on his left knee. To the right a figure holds a sword with the point downwards; at each end and on the back are rich foliated ornaments.

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ANTIQUES,
BIBLIOTHEQUE
NATIONALE.

BIBLIOTHÈQUE OF THE ARSENAL, PARIS.

A plaque, of classical design, barbarously cut into two pieces and serving as cover to a MS. of the 12th century (T. L. 637). A female, seated, playing on the plectrum, which she holds on her left knee; to the left an aged male figure, seated, supporting his chin on his left hand,

BIBLIOTHEQUE
OF THE
ARSENAL.

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BIBLIO-
THÈQUE
OF THE
ARSENAL.

his right hand resting on his left knee, his feet with sandals ; to the right another aged man stands enveloped in a large mantle, which covers the left arm, leaving exposed only the right hand, as in several other ivories above described. The feet are naked and the draperies are well and simply cast. (Figured in "*Les Arts Somptuaires*," vol. ii. p. 86.)

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The antique collections of the Louvre contain some interesting ivories both in the Nineveh and Egyptian series. In the former there are several combs ornamented with lions ; one of these is much open-cut, with the lion excellently designed, with his tail carried erect. Another comb has part of a winged human-headed lion. Several tops of sceptres, walking staves, or handles of poignards are ornamented with the heads of animals ; and there are several ivory children's dolls, with the dresses extending to the feet, with a girdle round the waist, one having a dagger stuck into the girdle ; the dresses are ornamented with patterns down the middle and at the sides.

In the Egyptian Museum are two long curved and flattened pieces of ivory, shaped in the form of a long bent arm, with the hand and fingers extended ; likewise several small vases ; a spoon, with the handle representing a naked woman ; a box, ornamented with the head of a gazelle ; and a box of excessive antiquity, bearing the royal legend of Meriem-Ra of the 6th dynasty.

Two leaves of a diptych, with figures of six muses and six poets. Casts described above, p. 7.

Plaque, 14 in. high by $4\frac{1}{2}$ in. wide, surrounded by a broad foliated border. At the top is the Temptation, the serpent partly descended from the tree lifts up his head to Eve. Below are two rows of monstrous animals in pairs, then four rows of real animals, lion, lions, unicorn, griffin, ox, camel, elephants, and many others, rather flat, late Carolingian work.

Two plaques of great beauty, each 7 in. high by 3 in. wide, each in two compartments. 1. *a.* Christ in the centre, with a scroll and four Evangelists, all without any attributes. *b.* Two seated figures, one writing, the other holding a book, five other figures in the background. 2. *a.* Christ, young and beardless, preaching to six apostles. *b.* David, in the middle, playing on the harp, with other attendant musicians and warriors. In the middle bar of one plaque is the open hand of God, and in that of the other, the Lamb, with the evangelical symbols in small round discs at the angles.

Two plaques of a book cover, each about 7 in. high by 4 in. wide, with slightly foliated borders, each with three rows of figures apparently representing ecclesiastical scenes, baptism, confirmation, &c.

The collection of mediæval objects in the Louvre is of recent origin, having been commenced in 1828 with the acquisition of the Revoil Collection by Charles X., but being, for the most part, indebted to the noble collection presented by M. Charles Sauvageot in 1856, consisting of 1,500 objects of the choicest character. The ivories are 180 in number, by far the greater portion of which are either of the Gothic period (13th, 14th, or 15th century) or of the Renaissance. The latter and the less important of the Gothic pieces are not noticed below.

Statuettes.

A. 1. Figure of a king, crowned with a diadem, with the eyes closed, long hair and beard. He holds a sceptre in the right hand and a small model of a cathedral in his left hand, on which are five lines of an inscription, of which only REX CHLOD[OWICVS] FRANC-[ORUM] are legible; beneath his feet is a vanquished foe holding a poignard. 12th century. About 10 in. high.

A. 2. A fine group of the Coronation of the Virgin by Christ. The mantle of Christ is ornamented in colours with the fleur-de-lys of France and the towers of Castille, whilst that of the Virgin has the fleurs-de-lys and the bars of Lorraine. Probably made on the marriage of Philip le Hardi, son of St. Louis and Marie, daughter of the Duc de Bar. Sold to the Louvre for 31,500 francs. French work. 13th century. About 13 in. high.

Figured, Labarte, *Hist. Arts Industr., Album, Sculpt.*, pl. 16.

A. 3. The Virgin standing erect, clad in a long robe, with the border coloured, holding the Infant on her left arm, and a fruit in her right hand; the veil covering the head is surmounted with a richly gemmed gold crown, as is also that of the Infant. French work. Middle 14th century. About 16 in. high. From the Soltykoff Collection. Figured, Sére, *Le Moyen-Age, &c.*, tom. v.; *Gazette de Beaux Arts*, tom. x., liv. 57, p. 176; Labarte, *Hist. Arts Industr., Album, Sculpture*, pl. 17.

A. 4. The Virgin, very thin, holding the Infant on her left arm; her right hand held open. On her head is a veil, with a very narrow circlet. Cast described above, p. 258, No. 731. 13th century. H., 195 mill.

A. 5. Fragment of a statuette of the Virgin praying. 14th century.

A. 6. The Virgin suckling the Holy Child. 15th century.

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A. 7. A female faint, seated; the seat of open architectural character, crowned, holding a fragment of a palm branch. Italian. 15th century.

A. 8. St. Jerome kneeling on a lion. H. 365 mill.

A. 9. The Virgin crowned, carrying the Infant Jesus, a flower in her right hand. 16th century. Neat work. H. $3\frac{1}{2}$ in.

A. 10. The Virgin suckling the Infant. 16th century.

A. 11 and 12. Two semi-statuettes, the Virgin and St. John (portions of a crucifixion). Casts described above, p. 259, Nos. 733, 734. Referred to the 16th century in Louvre Catal.

Triptychs, Diptychs, or Single Leaves of Diptychs, 14th, 15th century.

The "Retable de Poissy," presented by Jean, Duc de Berry (brother of Charles V.) and Jeanne, Countess of Auvergne and Boulogne, his second wife, who, with their patron saints, are represented kneeling on the base of the lateral pilasters, on which also appears his coat of arms.

This very striking altar-piece is about three yards high, and, when open, nearly 8 feet wide. It terminates above in three triangular Gothic pediments with pinnacles, and consists of a large number of Italian bone plaques set in marquetry. The centre part contains twenty-four of these plaques, representing the chief events of the life of Christ, whilst each of the two wings contains nineteen plaques, those of the left wing representing the legendary history of St. John the Baptist, and those of the right wing the legend of St. John the Evangelist, the patron-saints of the Duke.

A. 48. A small portable triptych of Italian bonework, set in marquetry, about 21 inches high, with the Annunciation, the Virgin and Child, the Crucifixion, and the Noli me tangere, and with full-length figures of saints.

A. 49. A triptych, the centre part with two angels supporting a circular disc (formerly used as a reliquary), the background covered with fleurs-de-lys. Similar to the piece described above, p. 209.

A. 50. The very remarkable "Vierge ouvrante," representing, when closed, a statue of the Virgin and Child, but opening, and carved on the inside with scenes of the life of Christ. Casts described above, p. 180.

The majority of the Gothic pieces are small and of ordinary workmanship, with the subjects of the usual character from the life of Christ under trefoiled, pointed, or rounded arches. Amongst them are :

A. 34. Diptych. About 5 in. high. 16th century. On the left wing the Adoration of the Magi. On the right, the Crucifixion, with two angels and the Virgin and attendants, and St. John and Disciples,

each under a triangular pediment, enclosing a trefoiled arch; above, in the angles, beneath two arcades are four small round quatrefoiled medallions, inclosing two male and two female heads.

A. 37. A remarkable plaque, consisting of two deep-funk panels; above, the Benediction of the Virgin by Christ; and below, St. John writing his Gospel with an eagle perched on his desk. Cast (in two parts) described above, p. 195.

A. 39. Diptych, each leaf with two subjects separated from each other by a band with a row of rosettes. On one leaf, the Crucifixion and the Treachery of Judas; on the other, the Descent from the Cross, and the Flagellation. Casts described above, p. 177.

A. 41. A small plaque in three compartments: The Embalment of Christ; Christ appearing to the Magdalen; the Flagellation; Christ bearing the Cross and the Treachery of Judas. Cast described above, p. 185.

Leaf of small diptych: the Birth of Christ. Cast described above, p. 200.

A. 42. A very small diptych forming a reliquary set in silver. 16th century. On the left wing a lily, opened, with the Virgin rising out of the middle of the flower; at the sides, below, a monk and an angel kneeling; on the right wing St. Christopher.

Plaques for Book Covers.

A. 51. A square piece, Byzantine, with the bust of Christ. Cast described above, p. 75.

A. 52. A very deep panel, with St. John carved in high relief, with the eagle in the upper angle. Cast described above, p. 163.

A. 53. Two plaques (mounted in silver gilt, and enamelled and jewelled on the cover of the Greek MS. of the Life of St. Denis, the Areopagite, written in gold), each about 7 in. by 5 in., in three compartments. The front plaque containing the Entry into Jerusalem, the Agony in the Garden, the Flagellation, the Descent from the Cross, and the Deposition in the Tomb; the back plaque containing the Treachery of Judas, the Crucifixion, the Women at the Sepulchre, Christ appearing to the Magdalen. Originally presented to the Abbey of St. Denis by the Emperor Paleologus. 12th century. (Laborde Cat., 883.)

A. 54. Two Byzantine plaques. 1. The Crucifixion. 2. Christ blessing the Apostles. Casts described above, p. 98.

Plaque. 9th century. The Maries at the Sepulchre. Cast described above, p. 139.

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Portion of a plaque. Italian? 9th century. Sermon on the Mount? Cast described above, p. 53.

Portion of a plaque. Italian? 9th century, with the story of Abner and Joab. Cast described above, p. 53.

Plaque of book cover. Frankish. The Wisdom of Solomon. Cast described above, p. 125.

Companion plaque to the last-mentioned piece: Christ? with attendants. Cast described above, p. 126.

Leaf of a diptych. 14th century. The Crucifixion and Embalment of Christ. Cast described above, p. 189.

Leaf of diptych. 14th century. Birth of Christ. Cast described above, p. 200.

Three plaques, much open cut; two of them 7 in. by $1\frac{3}{4}$ in., each with six apostles, beautifully executed, under arches resting on foliated capitals, with foliated work at each end; the third piece shorter, similarly ornamented with figures of S. RVSTIC' . S DIONYSIVS and S . ELEVTERTIVS.

Writing Tablets.

Five of these articles, of which one represents the Flight into Egypt, the other four love and romance scenes, including—

A. 55. Representing a lady and gentleman on horseback going out hawking. Cast described above, p. 195.

A. 59. Four pairs of lovers seated under four trefoiled Gothic arches.

Mirror Cases.

Nine of these interesting objects, two of which are figured by Lenormant, *Tres. de Glyptique*, Pt. I., pl. 39, f. 2, 3. From the Sauvageot Collection; including—

A. 60. About 5 in. in diameter. In the upper part three scenes of a wedding; below, a dance; four monstrous animals at the angles. Cast described above, p. 304, No. 857.

A. 61. Two sides of a mirror case, each with four pairs of lovers, separated by branches and foliage. Cast described above, p. 306, Nos. 861, 862.

A. 62. A gentleman quaintly dressed offering a crown of flowers to a lady holding a little dog. Inscribed, En gre. Cast described above, p. 308, No. 869.

A. 64. Lady and gentleman playing at chess. Casket described above, p. 305, No. 858.

A. 65. The departure for the chase. A monstrous animal at each angle.

A. 66. A gentleman, in a robe with very large hanging sleeves, offers a heart to a lady. Casket described above, p. 307, No. 868.

Another with figure of God of Love discharging arrows against lovers. Casket described *ante*, p. 306, No. 864.

Caskets.

The Museum possesses nineteen of these articles, including the following :—

A. 69. Casket, with flanking cover. Scenes of the birth and early life of Christ. Carolingian. 10th century. With foliated borders. Caskets of the eight pieces, four of the body and four of the top of casket, described above, p. 230. Figured, Labarte, Hist. Arts Industriels.

A. 71. A long casket, of German work, 12th century; the front, back, and sides ornamented with the Virgin holding the Infant in her arms, the three Kings, and eighteen full-length figures of saints, chiefly of the New Testament, holding books. Caskets described above, p. 240. Figured, Labarte, Hist. Arts Industriels, Album, Sculpture, p. 144.

A. 72. Casket, 8½ in. long, 14th century, having a flat cover; St. Christopher bearing the Christ, St. Martin dividing his cloak, St. George and the Dragon, and St. Eustace kneeling before the miraculous stag, each under a Gothic arch. The body of the casket is surrounded with scenes from the Romance of Perceval le Galois, several of which are identical with illuminated drawings in the MSS. 430, Suppl. Franc., and No. 7536, Anc. fonds, Fr. in Bibl. Nat., Paris. Figured, Lievre, "Collection Sauvageot;" Labarte, Album, pl. 144.

Casket. French. 14th century, with scenes from mediæval romances. Described above, p. 248.

Small casket, with amatory scenes. Described above, p. 246.

A. 76. Small flat-topped casket, with scenes of domestic life and gallantry, and the morris dance on the cover. Casket described above, p. 254.

A. 82. Marriage casket. Hexagonal, the top in shape of a truncated pyramid. Italian bonework, set in marquetry. Six mythological scenes with the history of Paris.

See Labarte's Cat., Nos. 903, 904, 905, 907, 908; 1853.

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Bas-reliefs.

A. 91. Circular Ruffo-Greek piece, 2 in. in diameter; the three angels seated at the table of Abraham.

A. 98. Plaque, with a procession of various persons of Old Testament history. Cast described above, p. 324.

Eight others of the 16th century.

A. 99. Ruffo-Greek plaque. 15th or 16th century. St. George on a rampant horse, killing a very pig-like dragon; at the back, a castle, with the heads of spectators.

Combs.

A. 107. Comb, with two rows of teeth. $7\frac{1}{2}$ in. by 5 in. 12th century. On one side Samson combating with a lion amongst conventional foliage and animals; on the other side foliage and flowers.

A. 108. Comb. 15th century. With the Birth of Christ, the Flight into Egypt, the Adoration of the Magi, the Entry into Jerusalem, Christ bound, and the Crucifixion.

A. 109. Comb. 15th century. With the Judgment of Paris on one side, and David and Bathsheba on the other side.

A. 110. Comb. 15th century. David and Bathsheba on one side; on the other, a king seated between two females, who offer him flowers.

Miscellaneous Objects.

A. 114. Pax. St. George killing the Dragon. 15th century.

A. 118. Head of pastoral staff. On one side, the Virgin and Child attended by two angels; on the other side, the Crucifixion with the Virgin and St. John. Excellent work, partly coloured and gilt.

A. 120. Horn or oliphant, with fantastic animals.

A. 121. Oliphant, entirely ornamented with circles, united by interlaced branches, some containing birds and others quadrupeds.

A. 122. Oliphant, with three salamanders in relief.

A. 124. Oliphant, modern, carved by the natives of Mozambique.

A. 145. Draughtsman. 12th century. Circular. Judith cutting off the head of Holofernes; round the rim is inscribed, OLO FER NVS.

A. 146. Draughtsman. 12th century. A monstrous figure with a mitre, and armed with a hatchet, mounted on a marine monster with a human head.

A. 147. Draughtsman. 12th century. A combat between fantastical animals, surrounded with foliage.

A. 102, 3, 4, 5, 6. Six large and very fine plaques of mythological subjects in high relief, by Gerard von Opftal. Casts described above, p. 328.

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Two narrow plaques, portions of a flabellum, 8-10th century. Casts described above, p. 59.

Hunting knife, with ivory handle : the infant Neptune. Described above, p. 326.

Tankards, cups, styles, powder flasks, tobacco scrapers, handles of daggers, knives, &c., of 16th, 17th and 18th centuries.

Medallions, ten in number, of the 16th and 17th century.

Note.—Photographs of many of the ivories in the Louvre Collection are contained in the South Kensington Museum Art Library in Portfolios Nos. 4, 5, 6, 176, and 265.

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Conf. Musée des Thermes et de l'Hotel de Cluny, Catalogue, 8vo., Paris, 1862 ; Du Sommerard, *Les Arts au Moyen Age*, texte, Album, and Atlas ; Viollet-le-Duc, *Dictionn. de Mobilier Français*. Art. Reliquaire, vol. i. ; Texier, *Dictionn. Orfèvr. Chrétienne* ; Art. Couvertures ; Guénébault, *Dictionn. Iconograph.* (Art. Coffres).

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No. 2,789. Plaque. Roman. A priestess standing before an altar, holding two torches, inscribed "*Nichomachorum*," being the companion plaque of the piece in the South Kensington Museum, inscribed "*Symmachorum*," described above, p. 8, No. 27. Found at the bottom of a well at Montier-en-Der in 1860 ; these two plaques having been attached to the chafé of St. Berchaire, formerly in the monastery of that place.

No. 384. A fine statuette of a female (called Panthea). Roman, 3rd or 4th century. 15 in. high. In very white ivory, fully draped, except the right breast ; the head covered with a veil, which hangs down below the shoulders ; sandals on the feet. She holds a long thyrsus in the right hand and a circular mirror in the left. At the sides are trees and foliage, much undercut ; two small angels in the upper angles hold a crown over her head ; whilst below, at the sides, are small figures of a centaur and a youth. Figured, Du Sommerard, Atlas, ch. xi. pl. 1 ; Lacroix and Sére, *Le Moyen Age*.

Leaf of a diptych, with figures of two warrior-princes. Roman. 6th century. Cast described above, p. 29. Stated by Lenormant to be in the "*Cabinet de M. Du Sommerard*," but not contained in the Cluny Catalogue.

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No. 434. A grand statue of Christ. 19 in. high. The body much bent and the arms broken off.

No. 441. A large statuette of the standing Virgin and Child. 19 in. high. The body of the former bent back following the bend of the tooth. "Travail espagnol."

No. 388. Statuette of the Virgin and Child. 13th century. 12 in. high. Both seated, facing the spectator. Stiff in design, but of good workmanship. "Figure de X^e siècle," Cluny Catalogue.

No. 435. A grand piece. 9 in. by 10 in. The dead body of Christ, supported by the Virgin Mary; an angel standing to the right and St. John to the left. A figure of Joseph, of rude work and different coloured ivory has been added.

No. 390. A deeply cut panel with a figure of a saint holding a roll. Cast described above, p. 163. "X^e siècle," Cluny Catalogue.

No. 394. A very deeply cut figure of St. Paul, holding a scroll inscribed, "Gratia Dei," &c. Cast described above, p. 163.

No. 385. Cylindrical pyx. 5th or 6th century. Miracles of Christ, who is represented young and beardless, holding a roll in his right hand or a small cross. 1. The scene with the woman of Samaria at the well; 2. Healing the blind; 3. Curing the paralytic man, who is carrying his bed on his shoulders; 4. The raising of Lazarus, swaddled in his grave clothes, and placed upright in a tomb like a sentry box.

Figured, Du Sommerard, Album, v. ser., pl. 37.

No. 386. A cylindrical Pyx, broken in two parts. Christ curing the blind man, and three aged bearded Disciples holding books. Rude work (like the great Paris book cover of Christ and the Virgin).

No. 389. One side of a large book cover. Probably 12th century, "X^e siècle," Cluny Catalogue. Italian. 13 in. by 10 in. By the same rude hand as the Vatican Byzantine Crucifixion and seated Christ. In the middle a plaque. The Crucifixion, Christ with a napkin round the loins, and skirt reaching to the knees; the head with a cruciferous nimbus, the bars of which are marked with the letters L E X. The feet rest separately on a square scabellum, beneath which is a skull. Above the head of Christ is the bust of an angel bearing a sceptre terminated by a Maltese cross and a globe similarly marked. To the left is a bust of Sol with a radiated nimbus, and LvnA with crescent on the forehead. Below these are the Virgin (ScA MARIA) and St. John (ScS IoHS). Below these, in two compartments under rounded arches, are full length figures of ScS VITALIS, holding a sceptre terminated by three leaves, and SCA VALERIA (holding a rod, from the top of which appear to issue

flames). Around the border are 16 circles with busts of apostles and saints, including SS. Laurencius, Pantaleon, Gregorius, Benedictus Abbas, Ermachora (Hermagoras), and Nicholas. The Lion of St. Mark and the Bull of St. Luke at the bottom angles. The letters of the inscriptions are rudely formed and the words divided into several lines.

No. 387. Byzantine plaque. A tall figure of Christ, with a cruciferous nimbus and short beard, standing on an ornamental footstool under an ornamental pierced canopy, resting at the sides on narrow twisted columns, placing his hands upon two smaller standing figures of a Greek Emperor and Empress in regal robes, above whose heads are inscribed, OTTO PMAN IM AC + & ΘΕΟΦΑΝΩ IMP AG, which have been supposed to prove that the piece was made upon the marriage or coronation of Otho II., Emperor of the Romans, A.D. 973. Another incomplete inscription contains the abridged name IW (ANNES), and has been supposed to refer to a minute crouching figure under the feet of the Emperor, clad in a large robe studded with stars and bordered with pearls. The workmanship is by no means fine, and M. Didron has not hesitated to assert that the piece is a forgery, and M. Louandre (*Arts Sompt.* ii., p. 67) states that its origin is not known; but the fact of its having originally been fixed on the cover of the gospels of Epternach is stated in the *Voyage de deux litter. Benedictines*, ii. 297, and *Mélanges d'Archéologie*, i. 185. Figured, *Les Arts Sompt.* v. ii., p. 67 and plate; *Weiss, Kostumkunde*, i. 526.

Nos. 392, 393. Two large Byzantine plaques, with arabesques and figures introduced within the whorls of the foliage. Casts described above, p. 65. Figured, *Du Sommerard, Album*, 2 sér. pl. 29; *Willemin. Monum. France*. On the back of these plaques are rude carvings representing Christian subjects. Christ seated in glory supported by angels; the scene of Pentecost, with 14 seated figures; the Crucifixion; Christ appearing to the Magdalen; and the angelic salutation.

No. 397. Plaque. 7 in. by 2½ in. Open cut, intertwined foliage, enclosing birds and beasts. In the style of the 10th or 11th century.

Book cover. One leaf with Byzantine plaque. 11th or 12th century. With a tall standing figure of the Virgin holding the Infant Saviour in her arms. On either side are three square plaques with busts of saints in the Byzantine manner.

The back plaque is a Carovingian representation of the crucifixion. The titulus is inscribed, IHS NAZARENVS RX, over which is the Almighty hand issuing from a cloud and holding a circlet. The feet of Christ rest separately on a scabellum, below which the base of Cross is

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narrowed, with a serpent twining round it. At the end of each arm of the Cross is an angel stooping down with upraised wings, and above them are two circles with busts of Sol and Luna. The Virgin and the spear bearer stand to the left below, and St. John and the sponge bearer to the right. The whole surrounded by a rich foliated border of acanthus. Figured, Du Sommerard, Album, 10 sér., pl. 34.

No. 396. Plaque. Death of the Virgin. 12th century.

No. 398. Square casket, flat at top, 7 in. square. On the top is Christ seated in glory within an oval aureola pointed at each end, holding a book, and blessing with the raised right hand; the first and second fingers extended. At the angles are the four emblems of the Evangelists, holding long scrolls inscribed with their names; the border formed of a series of quatrefoils, and the symbols on each side separated by a narrow arcade of rounded arches entirely in the style of the illuminations of the 12th and beginning of 13th centuries. Figured, Du Sommerard, Album, 10 sér., pl. 15.

No. 399. The casket or châsse of St. Yvet, from the ancient Abbey of Braisne. 11th century. 14 in. long by 7 in. wide. Rhenish Byzantine. With a row of standing figures of saints under narrow arches, with their names inscribed on the arches above their heads or on scrolls in their hands. The Virgin, with the figures of the three Magi, occupies the middle of the front of the body of the casket, and Christ, crowned, holding a book, in the act of benediction, the middle of the back. A similar casket in the Museum of the Louvre is described *ante*, pp. 240 and 393.

Figured, Violet-le-Duc, Dict. Mobilier Franc. i., p. 215.

No. 404. A grand casket. 20 in. long by 12 in. With 51 compartments on the top and sides, with scenes of Scripture history separated by bands of leaves and flowers. 16th century.

No. 402. Casket. Octagonal, with scenes of romance of the Toison d'Or. 13th century. The top with allegorical figures of the virtues.

No. 403. Casket of Italian bonework. 15 in. by 8 in. With scenes from a romance, in which seven infants are repeatedly introduced.

See *ante* p. 253, No. 715. Figured, Violet-le-Duc, Dict. Mobil. Franc., pl. 11.

Nos. 421 and 424. Two caskets, with Italian bonework, small and rudely executed.

No. 400. A number of plaques of a casket, of very rude Northern (?) work, including a figure of Christ. Casts described above, p. 230.

No. 395. Chessman (?) $3\frac{1}{2}$ in. high, oval, with the upper part at one end fashioned into a castle with a baptism in a large bowl. Below is

the Baptism of Christ and the Adoration of the Magi. An interesting piece of the 11th or 12th century.

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Another Chessman, a smaller block, with figures on horseback. Cast described above, p. 289, No. 816. Figured, Du Sommerard, Album, 10 ser., pl. 25.

No. 401. Portion of a mirror case, 14th century, of large size, with beautiful figures of a king and queen seated, which have been supposed to be St. Louis and his mother, Queen Blanche, but the sculpture is more recent. Figured, Du Sommerard, Album, v. ser., pl. 37.

Nos. 409, 410, 411, and 412 are mirror cases, with scenes of love and chivalry. Casts of several of which are described above, p. 301, No. 847, p. 303, No. 852.

Nos. 418 and 1979. Two retables of Italian bonework, each in 15 compartments, with scenes of the life and death of Christ, and figures of saints; the former 3½ ft. high. Both from the ancient Chartreuse of Dijon, and known as the "Oratoires des duchesses de Bourgogne."

No. 1980. Triptych of Italian bonework, with scenes of the Passion. 14th century.

No. 1977. Head of a Tau pastoral staff ornamented with foliated arabesques. Found in the tomb of the Abbé Morard in St. Germain des Prés. Beginning of 11th century. Barrault and Martin, *Le Baton pastoral*, p. 36, f. 40.¹

No. 407. Head of a pastoral staff, the foliated volute supported by an angel, the centre with a small statuette of the Virgin and Child and two angels. Mounted in silver, attributed to Nicolo Pisano. Figured in *Le Baton pastoral*, pl. XIX.

No. 417. A cross, 27 in. high, formed of 18 small plaques, partly gilt, with scenes of the life of Christ, in low relief, under Gothic canopies. French work. Figured, Du Sommerard, Atlas, ch. v., pl. 2.

No. 1978. A plaque. 3½ in. by 2¾ in. A standing figure of a saint with outstretched arms; beneath a radiated canopy, similar to the St. Menas in the Brera Collection, described above, p. 70.

No. 406. Four plaques, each in two compartments, under three trefoiled Gothic arches, with scenes of martyrdom of saints. Casts described above, p. 185.

No. 481. A diptych of wood, having in the centre of each wing an oval ivory plaque, 1¾ in. long by 1½ in. wide, each containing 16 minute scenes of the life of Christ, entirely open cut. A wonderful piece of fine workmanship.

¹ Several other ivory pastoral staves are described and figured in "*Le Baton pastoral*" from the Collection of Prince Soltykoff. I do not know to whose Collections they passed at the sale of his Museum.

PARIS.
HOTEL DE
CLUNY.

No. 425. Two leaves of a diptych. $4\frac{1}{2}$ in. by 4 in. With 15 scenes of the Passion of Christ and death of the Virgin; figures very small under trefoiled arches. Completely open cut. The figures are ill-drawn, but the workmanship is remarkable.

No. 426. A triptych, the centre part with the Crucifixion of Christ and the two Thieves, under a triangular pediment, with rosettes on the upper outer angles. The Virgin and St. John on the wings. The figures long and thin.

No. 1987. Plaque, 12 in. by 4 in., in three compartments, separated by bars with rosettes. 13th century. The Virgin standing, holding the youthful Christ on her knee; the death of the Virgin, and the coronation of the Virgin. The figures are tall and thin, with very small heads.

No. 1981. A fine diptych partly gilt, each wing 6 in. by 5 in., with eight scenes of the Passion, separated by bands with small rosettes, surmounted by triangular trefoiled Gothic arches.

Sleeping Infant. 16th or 17th century. Cast described above, p. 262.

No. 413. A diptych. 15th century. Each leaf 6 in. by $4\frac{1}{2}$ in. Each with six scenes of the life of Christ, commencing at the bottom: 1. The Annunciation; 2. The Birth of Christ; 3. The Adoration of the Magi; 4. The Presentation in the Temple; 5. The Treachery of Judas; 6. Judas hanging himself and the Flagellation; 7. The Crucifixion; 8. The Entombment; 9. The Rising from the tomb; 10. The Ascension; 11. The Descent of the Holy Ghost; 12. The Coronation of the Virgin.

Oblong plaque, coloured and gilt, with eight scenes of the early life of Christ under depressed ogee arches. Figured by Lenormant, *Trés. Glypt.*, pt. 1, f. 4.

Diptych: the Annunciation and Birth of Christ, 16th century. Lenormant, *Trés. Glypt.*, II., pl. 26.

Two tobacco graters, 17th century. See *ante*, p. 328.

In addition to the above there are a considerable number of 14th and 15th century devotional plaques and small diptychs of Gothic workmanship, together with a variety of articles of the 16th, 17th, and 18th centuries, many of which are illustrated in M. Sommerard's great work.

ILE
ST. LOUIS.
COLLEC-
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PRINCE
CZARTO-
RSKI.

COLLECTION OF PRINCE CZARTORSKI. ILE ST. LOUIS, PARIS.

Statuette of ivory. 13th century. From St. Denis. A grand figure, 16 inches high, of a crowned prince, holding a book on his breast.

Plaque. 6 in. by 4 in. Three compartments with scenes of the birth of Christ. Exceedingly rude in execution; the figures without action.

PARIS.
ILE
ST. LOUIS.
COLLEC-
TION OF
PRINCE
CZARTO-
RISKI.

Diptych. 5 in. by 3½ in. End of the 15th century. The Birth of Christ and the Offering of the Magi. Entirely in the style of the block books.

COLLECTION OF M. LE COMTE AUGUSTE DE BASTARD.

This rich Collection contains many fine pieces hitherto undescribed, the following have been figured:—

COLLEC-
TION OF
M. LE
COMTE
AUGUSTE
DE
BASTARD.

Large Byzantine tablet of the Virgin and Child, with Greek inscription. Cast described above, p. 79. Lenormant, Trés. Glypt., II., pl. 51.

Plaque, with St. Mark seated writing his gospel, above him is a large winged eagle holding a scroll inscribed VOX CLAMANTIS. 12th century. Lenormant, Trés. de Glyptique, pt. II., pl. 24.

Plaque, Byzantine, with figure of St. Demetrius in scale armour, the head uncovered, the name written in Greek characters vertically. 11th century. Lenormant, Trés. Glypt., II., pl. 37.

COLLECTION OF M. LE VICOMTE DE GENZÉ.

Lower portion of leaf of a Roman consular diptych. Cast described above, p. 21.

COLLEC-
TION OF
M. LE
VICOMTE
DE GENZÉ.

Leaf of a diptych. 14th century. Birth of Christ. Cast described above, p. 189.

COLLECTION OF M. LE BARON BRUNET DENON.

A comb of large size with two rows of teeth, the intervening space on each side occupied by scenes in which a German emperor on horseback with his attendants receives the intercession of the mother of a culprit ordered for execution. At the sides are arabesques and figures of musicians. 16th century. Lenormant, Trés. Glypt., pt. I., pl. 37, 38.

COLLEC-
TION OF
M. LE
BARON
BRUNET
DENON.

COLLECTION OF M. DEPAULES.

Bas-relief of the Fall of Man. The serpent with the head of a woman is coiled round the stem of the tree from which Eve plucks an apple, offering another to Adam. A beautiful piece of Italian sculpture. 15th century. Figured, Lenormant, Trés. Glypt., pt. II., pl. 2.

COLLEC-
TION OF M.
DEPAULES.

COLLECTION OF MONSIEUR LE BARON DE THEÏS. (EXPOSITION
DE PARIS, 1867.)

PARIS.
COLLEC-
TION OF
MONSIEUR
LE BARON
DE THEÏS.

A pyx. Joseph seated on a throne, with the examination of the sack of corn and discovery of the gold cup; also the repast of Joseph and his brethren. 9th century.

A group of three apostles standing in bas-relief. 14th century.

A group of three figures (one being a female) possibly representing the seizure of Christ. 14th century.

Fragment of a bas-relief of the Descent of the Holy Ghost, with six seated apostles holding books. 14th century.

Diptych, with the Nativity, Adoration of the Magi, Crucifixion and Last Judgment. 14th century.

Mirror case, with the figures starting for the chase under the walls of a chateau. 14th century.

COLLECTION OF M. BASILEWSKY. (EXPOSITION DE PARIS, 1865
AND 1867.)

COLLEC-
TION OF
M. BASI-
LEWSKY.

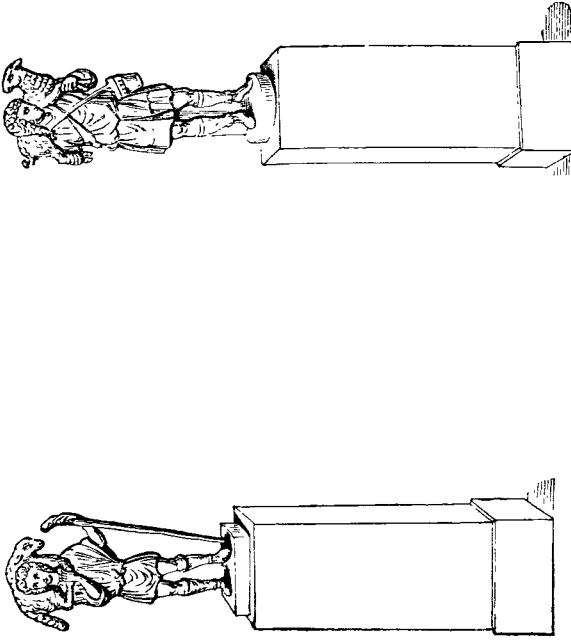
Conf. "Collection Basilewsky, Catalogue raisonné," par A. Darcel et A. Basilewsky, 2 vols., fol., Paris, 1874.

This collection contains many important pieces, of which the chief are enumerated below; those of the Gothic period having been exhibited in the different Paris exhibitions:—

A statuette, of the early Christian period, of the Good Shepherd, clad in a short tunic,¹ bearing a lamb on His shoulders, the head of the lamb surmounted by the monogram P^{N} . H. 3 in. "Catal. rais.," p. 5, pl. 5, f. 2, No. 26.

Cylindrical pyx. $3\frac{1}{2}$ in. high, $4\frac{3}{4}$ in. in diameter. On one half the three children in the fiery furnace, an angel standing at the side quenches the violence of the flames by extending a small cross among them. On the other half these three male figures in Phrygian caps are standing before a seated king, who holds a circular disc in his left hand, marked with a cross. Is this intended for Nebuchadnezzar

¹ Early marble statues of the Good Shepherd are of the greatest rarity. There are two in the Museum of St. John Lateran, Rome, both of which are figured in an article on Early Christian Sculptures by the present writer, printed in the second volume of Mr. Parker's *Archæology of Rome*, and reproduced on the opposite page. One of them agrees entirely with the ivory statuette described above. There is another marble statue of the same subject in the Collegio Romano.



STATUETTES OF THE GOOD SHEPHERD.

In the Museum of St. John Lateran, Rome.

and the Children after they had been delivered from the fire, or may it typically be Herod and the three wise men? Formerly in Dr. Hahn's Collection at Hanover. Figured in his work, "*Fünf Elfenbein-gefäße des frühesten mittelalters*," Hanover, 1862, pl. 1, No. 1; Bafilewsky, "*Catal. rais.*," p. 5, pl. 2, f. 2. No. 27.

Cylindrical pyx. 3 in. high. Jonah cast to the whale, and (of much larger size) lying under the gourd upon the back of the whale. "*Catal. rais.*," p. 5, No. 28, pl. xii., fig. inf. This is an evident copy of the Milan pyx described above, p. 273, No. 769, only the design has been reversed. In Dr. Hahn's Collection was another still ruder copy.

Cylindrical pyx. $3\frac{1}{4}$ in. high. 1. Moses receiving the Tables of the Law from the hand of God. 2. Moses striking the Rock. 3. Moses standing before an altar, on which is placed the Book of the Law, with two attendants, one holding a basket with circular loaves. Rude work.

Cylindrical pyx. $3\frac{3}{4}$ in. high. Miracles of Christ, represented as young and beardless, in the act of blessing with the first two fingers extended. 1. Curing the demoniac, whose hands and feet are chained. 2. The raising of Lazarus. 3. The cure of the paralytic, who is carrying his bed away. 4. The curing of the blind. 5. Christ and the woman with the bloody flux. 6. Christ with the woman of Samaria at the well. Figured, Hahn, op. cit. tab. i., fig. 2, No. 3, and tab. iii., No. 3; "*Catal. rais.*," p. 6, No. 30, pl. 2, fig. sup. On the cover are carved SS. Peter and Paul with a Byzantine cross supporting a circular disc, with a dove.

Classical plaque. $5\frac{1}{2}$ in. high by 3 in. wide. In two compartments. In the upper, a female figure representing Tragedy, holding a tragic mask, with three other persons of smaller size. In the lower, a person of importance places his hands on the heads of two smaller individuals; two other individuals in the background. "*Catal. rais.*," p. 7, No. 31.

The two leaves of a classical diptych. Each leaf $14\frac{2}{3}$ in. high. The two leaves are nearly identical in design, each being occupied with combats between men, armed with strong spears, and lions and lionesses, several of the beasts being already mortally wounded. The action is very spirited, but the men are too short in their proportions. Figured, "*Catal. Rais.*," p. 11, No. 45, pl. vi.

Leaf of a previously undescribed diptych of Fl. Areobindus Dagalaiphus, A.D. 506, seated, and presiding at the games of the circus. $15\frac{1}{4}$ in. high. The consul with straight hair (attended by two male persons, one with the hair in rolls, and the other with curls) is seated on the curule chair, his right hand elevated holding the *mappa circensis*. Above his head is a plain label, inscribed FL . AREOB . DAGAL .

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LEWSKY.

AREOBINDVS. V. L. . He holds a sceptre surmounted by an eagle, within a circular wreath, over which are two small figures. Beneath the footstool are seen the heads of ten spectators looking over the circular part of the circus, within which are combats of men and four bears, some of the men being in baskets affixed to an upright post; whilst another is throwing a somerfault upon a pole to escape the attack of one of the bears. Except in its minor details, especially of the lower part of the design, this piece is quite like that of the same consul figured by Gori, vol. i. tab. 7. Figured, "*Catal. rais.*," p. 11, No. 46, pl. 7, f. 1. This ivory was exhibited at the Leeds International Exhibition, in 1868, by Mr. Joseph. It is considered by M. Basilewsky to be the other leaf of the diptych, of which one leaf was in the possession of M. Du Tillot, of Dijon (*Montfaucon, Antiq. Expl. Suppl. iii.*, p. 240). Another leaf was published by Millin, *Mon. inediti*, t. i., p. 380, and *Magas. Encyclop.*, 1812, t. iv. p. 445. The three other diptychs of Areobindus are—1, that figured by Gorius, *Thef. Dipt.* 1, p. 208; 2, that of Lucca, described above, p. 17; and 3, that of Zurich, described below.

Leaf of a consular diptych. $14\frac{1}{3}$ in. Of walrus bone, entirely resembling that of the Consul Probus Magnus, described above, p. 22, No. 62, but with the figures shorter, and with the label at the top of the leaf uninscribed. Between its lower edge, however, and the two festoons of the garland are inscribed in raised letters the words + ARABONTI DEO VOTA +. This leaf was also exhibited by Mr. Joseph at the Leeds Exhibition in 1868.

Plaque. $9\frac{1}{2}$ in. high, $4\frac{1}{2}$ in. wide. In three compartments. 1. The Fall, Adam to the right, Eve standing near, her right hand taking a bunch of grapes from the serpent rolled round a vine with six similar bunches. To the left an angel standing, winged and seen in profile. 2. A boat (the Ark?) with a mast in the middle and eight persons in the boat, two birds on the yard arms. 3. The Sacrifice of Isaac prevented by an angel. "*Execution barbare, Art Latin de viie au viii. siècle.*" *Catal. rais.*, p. 13, No. 48.

Casket, of Byzantine work, formed of small square plaques, each with a figure of a man armed with a sword or spear and small round shield; surrounded in the body of the casket with rows of eight-leaved rosettes. Other plaques with combats of men and animals, or with animals attacking other beasts. The figures on the top of the casket are carved upon long plaques, and enclosed in foliated branches, thus differing from the usual style of these caskets. *Catal. rais.*, p. 13, No. 49, pl. 8.

Byzantine casket. 9th (11th?) century. The sides and top ornamented with monstrous animals, each within a circular space, formed by

the branches of a vine, the bunches of fruit occupying the upper and lower spaces. Apparently by the artist of the Tenure horn described above, p. 279, No. '58. 266, with which it completely agrees in the style of its workmanship. "Catal. rais.," p. 15, No. 51, pl. x.

Horn. The mouth and centre part of the body of the horn, with several rows of monstrous animals within circular spaces formed of vine branches intertwining together. Three bands of different widths are ornamented with narrow interlaced ribbons. Evidently by the same artist as the casket last described. From the "Ancien Trésor de l'Église Saint Frimbourg, de Senlis." "Catal. rais.," p. 16, No. 54, pl. xii.

The flat antler of a reindeer. 32 in. long. The entire margin being ornamented with a band of branching and foliated arabesques with fantastic animals and birds. Described as Byzantine work of the 9th century; the narrow base carved into a lion's head. "Catal. rais.," p. 16, No. 52, pl. xi.

The fitula of Otho III. Described above, p. 268, No. '58. 180. Obtained from Mr. Attenborough. "Catal. rais.," p. 17, No. 56, pl. xiii.

Plaque of a book cover. H. 6 in., W. 4 in. Byzantine. Three compartments, separated by pearly bands. 1. The Annunciation and Visitation. 2. The Nativity and Presentation in the Temple. 3. The Baptism of Christ and Raising of Lazarus, who is nimbed and swaddled. All the nimbs are pearly. "Catal. Rais.," p. 19, No. 57. On the back is a long German inscription.

Plaque of a diptych. Romanesque work. 10th or 11th century. H. 6 in., W. $5\frac{1}{8}$ in. The Crucifixion, with the St. Graal beneath the feet of Christ; Sol and Luna above the arms of the Cross; the sponge and spear bearers, with the Virgin and St. John. The Women at the Holy Sepulchre and the Harrowing of Hell. "Catal. rais.," pp. 19, 58.

Fragment of plaque of a diptych. Romanesque. 11th century. H. $5\frac{1}{8}$ in., W. $5\frac{2}{3}$ in. The Holy Women at the Sepulchre, the first of whom holds the sudarium; the second has a diadem over the veil which is arranged like a turban. "Catal. rais.," p. 21, No. 61.

Byzantine diptych. 11th century. Each leaf, H $10\frac{1}{8}$ in. by W. $5\frac{1}{2}$ in. With semicircular top; each leaf also divided into three compartments, each of which is separated into two scenes, making twelve in the whole, with short Greek inscriptions over each. 1. The Salutation. 2. The Visitation. 3. The Nativity. 4. The Presentation in the Temple. 5. The Baptism. 6. The Transfiguration. 7. The entry into Jerusalem. 8. The Crucifixion. Christ clad in a garment reaching to His knees; the Virgin with two females on one side of the Cross,

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St. John and another female on the other side; the head of a man (Adam) at the foot of the Cross. 9. The descent into Hell. 10. Jesus in the midst of his eleven disciples, "ΤΩΝ ΘΥΡΩΝ ΚΕΚΛΕΙΜΕΝΩΝ." 11. The Ascension, "Η ΗΑΝΑΛΗΦΙΣ."; and 12. Pentecost. "Catal. rais.," p. 20, No. 60.

Twelve circular draughtsmen. 11th (12th?) century. These are chiefly sculptured with different animals or birds. One represents the dream of St. Barlaam (who is seated at the top of a tree, at the bottom of which are two animals). Another represents a man and woman embracing each other; and others, combats of men and animals.

The head of a Tau cross. Each end with the rude head of an animal biting a central Maltese cross. "Catal. raison.," p. 24, No. 74.

The circular palimpsest seal of Fulco; each side of which bears his bust, one side being inscribed + SIGILLUM . FULCONIS . ARCHIDIACONI; the other, + SIGILLUM FULCONIS EPISCOPI. Romanesque. 11th century. Diameter, 1½ in.

The heads of three pastoral staves. Each with a lamb or ram in the centre of the volute, which is terminated by the head of a dragon. 11th century. Two of them described by Father Martin, *Mélanges d'Archéologie*, t. iv. p. 198, and p. 207; "Catal. raison.," pp. 24, 25, Nos. 76, 77, 78.

The head of a Tau cross. German work. 12th century. In the centre of each side is a medallion, with busts of Christ and of the Virgin and Child; the two branches formed of foliage, and terminating in dragons' heads. "Catal. rais.," p. 28, No. 86.

An instrument, described originally by Pafferi (*Gorius, Thes. Vet. Dipt. Suppl. iii.*, p. 30, pl. x., who was, however, ignorant both of its material and locality) as a "crepitaculum ecclesiasticum," and by Basilewsky as a "couteau"; the handle slender and hexagonal, with figures of St. Peter on the front and St. Paul on the back sides. Each side of the broad blade is divided into four compartments, in which are rudely sculptured the Salutation, Nativity, Adoration of the Magi on one side, and on the other the Agony in the Garden, Kiss of Judas, Flagellation, and Crucifixion. Italian (?). 12th century (?). "Catal. raison.," p. 29, No. 87.

A casket of German work, 12th century, with narrow figures of the Apostles and other Biblical personages in rows under rounded arches inscribed with their names. (Catal. rais., p. 20, No. 59.)

A Byzantine casket with plaques in compartments formed alternately of rosettes and faces. In front, in the middle, are two soldiers fighting with swords and two other warriors. At the ends are warriors on horseback, and on the top is a kneeling figure, with spear and bow and shield, and a naked figure. At back is a large plaque in the middle

with two horsemen wearing turbans, and two smaller plaques, each with a single male figure. The figures are rather larger than is usual in this kind of casquet. 9-10th century. Labarte, *Exposition de l'Histoire du Travail*, No. 1655; figured, *Gazette des Beaux Arts*, t. xix., p. 290; also, "*Catal. rais.*," p. 14, No. 50, pl. ix.

Four plaques of Morefque work, each 10 in. high by 5 in. wide, gilt. The centre of each is divided by bars of geometrical work forming two six-rayed spaces, in which, in one piece, are two fantastic birds with human heads, and a man riding on an elephant; on another is a lion devouring a man, and in the two others are eagles seizing hares. The smaller compartments are occupied by single figures of birds and beasts in admirably designed foliage. "*Catal. rais.*," p. 17, No. 55.

The following are the most important of the pieces of the Gothic period.

A diptych of remarkable Italian (?) or South of France work; early 14th century. H. 15 in. Each wing in four compartments; each compartment surmounted by four narrow Gothic trefoiled arches, the upper row surmounted by four plain triangular pinnacles. The subjects on one leaf are,—Judas bargaining with the High Priests; the Betrayal, with St. Peter and Malchus; the Flagellation; Christ bearing the Cross; the Descent from the Cross, with the symbolical figure of the church on the left side, and of the Synagogue on the right, the latter with the eyes bandaged, the spear broken, and the tables of the law falling. The three Maries at the tomb, and a standing figure of a man, with hands raised in prayer (the donor of the diptych?). On the other wing are—Judas hanging himself; Christ led away to Pilate; the Crucifixion of Christ and the two thieves (the arms of the latter twisted round the limbs of the crosses); the Entombment and the Harrowing of Hell (represented as the monstrous open jaws of a beast with huge teeth). The figures are tall and thin in their proportions, and their attitudes stiff. (*Catal. rais.*, No. 100, p. 36, pl. xvii. From the Pourtalès Collection.)

A diptych of fine French work, 14th century, with the figures of larger size than usual. Each wing about 9 in. high by 5 in. wide. Each wing with two compartments, each of which is surmounted by an arcade of three trefoiled Gothic arches. On one wing is the Raising of Lazarus and the entry into Jerusalem (the foal like a dog between the legs of the ass), and on the other wing the Crucifixion and the Entombment. (*Catal. rais.*, No. 101, p. 37. From the Soltykoff Collection.)

A diptych. End of 13th century. Each wing 7 in. high by 4 in. wide; with the Annunciation, and Visitation and Offering of the Magi

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on one wing, and the Nativity and Presentation in the Temple on the other. Figures short. Partly gilt. (Catal. rais., No. 102, p. 37. From the Soltykoff Collection.)

A diptych. Each wing 6 in. high by 4 in. wide. Each wing surmounted by a triangular pediment, beneath which is a trefoiled arch, and with a circular quatrefoil in each of the upper angles. On one leaf is the Birth of Christ (the Virgin suckling the Infant), and on the other is the Death of Christ.

A diptych of French work. Early 14th century, partly painted and gilt, with the figures larger and coarser than usual. Pilate washing his hands. The Flagellation. Judas bargaining with the Priests. The Betrayal. Judas hanging himself. Christ led to Judgment. Christ bearing the Cross. The Crucifixion. (Catal. rais., No. 98, p. 35.)

A polyptych of good French work. The groups in two rows under trefoiled arches. The centre part 10 in. high by 6 in. wide, with a statuette of Christ seated; two angels at the sides holding the implements of the Passion. At the feet of Christ, in a trefoiled space, are small figures rising from their graves, and at the sides kneel an elderly man and a queen crowned (representing, as I suppose, the personages for whom the piece was made, but regarded in the "Catal. rais." as the Virgin and St. John). Below, the Virgin standing between two angels holding tapers, and holding the Infant, beautifully executed. On the left wing are three female figures and the three Magi, and on the right wing are the Nativity (Joseph holding the swaddled Infant), and the Presentation in the Temple. End of 13th century. Figured in the "Gazette des Beaux Arts," and in the "Catal. rais.," No. 93, pl. xvi., p. 31.)

A polyptych, smaller than the last described, with the workmanship ruder and possibly Italian. The centre part 8 in. high by 4 in. wide. Partly painted. Above, in the middle piece, is Christ showing his pierced hands to a male and female kneeling at each side. Below are the Virgin and Child with two angels. On the upper part of the sides are represented the symbolical figures of the Church and Synagogue, two angels with trumpets and two angels bearing the Cross and Crown of Thorns. On the under part of the sides are the Presentation in the Temple and the Adoration of the Magi. End of 13th century. (Catal. rais., No. 94, p. 31.)

A grand seated figure of the Virgin, with the Child on her left arm, holding a bird. 14 in. high. The drapery very deeply cut and excellently designed. French work. Early 13th century. "Catal. rais.," p. 30, No. 90.

Another seated figure of the Virgin and Child, who holds the edge of the mantle of His Mother with his right hand. End of 13th century. "Catal. rais.," p. 31, No. 91, pl. xv.

A grand standing figure of the Virgin, 16 in. high, holding the Infant on her left arm and a flower in her right hand. The Child holds an apple in his left hand. The figure is admirably posed and the drapery deeply cut. 13th century. "Catal. rais.," p. 29, No. 89.

Head of the staff of an Italian (?) confraternity, with a standing lion holding the head of a man between his forefeet. 14th century. "Catal. rais.," p. 39, No. 107.

Head of a very rudely executed Pastoral Staff, with a dragon's head at the end of the whorl, and a lamb holding a banner in the centre, the volute ornamented with gold designs bordered with black and red. 12th century. "Catal. rais.," p. 25, No. 78.

A Diptych. French. Early 14th century. With the following subjects, separated by bars with rosettes:—The Bargain of Judas; the Betrayal, with Peter and Malchus; Christ before Pilate; Judas hanging himself; the Flagellation and the Mocking of Christ, whose head and face are covered by a cloth; the bearing of the Cross; the Crucifixion; the Deposition from the Cross; the Entombment; the Women at the Sepulchre; and the Noli me tangere. (Catal. rais., p. 32, No. 95. From the Pourtalès Collection.)

Three plaques (4½ in. square), each divided into two compartments; each of which is surmounted by an arcade of six rounded crocketed arches. The subjects are: 1. Christ washing the feet of the Disciples. The Last Supper. The Annunciation. The Visitation. The Nativity. 2. The Agony in the Garden. The Betrayal. The Adoration of the Magi. The Murder of the Innocents, (the soldiers in armour). 3. The Crucifixion. The Entombment. The Raising of Lazarus, and the entry into Jerusalem. 13th century. Good French workmanship. From the Collection of M. Daugny. "Catal. rais.," p. 34, No. 97.

A circular box, described as made for the Sainte Chapelle, with scenes of the birth of Christ, the Adoration of the Magi, the Flight into Egypt, and the Massacre of the Innocents, under painted Gothic trefoiled arches; the figures in slight relief. End of 13th century. French work. "Catal. rais.," p. 30, No. 92.

The collection also comprises several other triptychs and diptychs of French workmanship of the Gothic period, together with five mirror cases of the 14th century, two other pastoral staves and two carved horns of Scandinavian? work, all of which are described in the "Catalogue raisonné."

COLLECTION OF M. CARPENTIER. (EXPOSITION DE PARIS, 1865.)

PARIS.
COLLEC-
TION OF
M. CAR-
PENTIER.

No. 277. A small plaque ($3\frac{1}{2}$ in. high by $2\frac{1}{2}$ in. wide), partly gilt, with representation of the Crucifixion; the figure of Christ much bent, with a sword extending from the side of Christ to the breast of the Virgin. The spear-bearer (Longinus) kneeling to the left shading his eyes with his left hand.

No. 887. A grand plaque, with St. Jerome holding a skull resting on the back of the lion, with an angel in the clouds blowing a trumpet.

No. 378. A fine group of the three Graces treated as statuettes; about 10 in. high.

Two circular deeply cut draughtsmen, each with figures of men attacking different animals.

Small ivory box, with figures of centaurs, lions, &c. German. 12th century. Mounted in silver. Catal. Mus. retrospect., 1865, 4to.; also Linas, L'Histoire du Travail a l'exposit univers. de 1867.

COLLECTION OF M. GERMEAU. (EXPOSITION DE PARIS, 1865.)

COLLEC-
TION OF
M. GER-
MEAU.

Two small Byzantine plaques with figures of Adam and Eve (evidently the two wanting pieces from the great Darmstadt casket).

No. 583. Diptych of Italian bonework. In the centre a fine figure of the Virgin standing, holding the Infant, and at the sides St. Paul and another saint holding chains.

A casket with plaques of men fighting with animals, and on the flanking sides of the top are rows of monstrous beasts.

A second casket with fantastic animals. 9th century.

A remarkable Byzantine diptych, each wing 10 in. high by 6 in. wide, with the tops rounded, each divided into six compartments; with Greek inscriptions over each group. 11th century. On the left wing are:—

The Annunciation.

The Baptism of Christ. St. John stands on the left side above, and a figure holding a water-pot (personifying the river Jordan) at the bottom. Three angels to the right.

The *παρουσία*. Christ and three attendants raising a kneeling figure.

The Visitation.

The Transfiguration. Christ with Moses and Elias standing on a crescent. Three apostles lying beneath.

Christ standing on a stool in the midst of his disciples.

On the right wing are:—

The Nativity. Above the bed of the Virgin are two angels. Joseph is seated, and two female attendants are placing the Infant in a vase.

The entry of Christ into Jerusalem, riding on the back of an ass, seated sideways (Zaccheus not represented).

The Ascension. Christ is borne upwards in a circular aureola by two angels; beneath are the disciples with the Virgin in the midst of them.

The Presentation in the Temple.

The Crucifixion. The feet apart resting on a scabellum.

The Descent of the Holy Ghost upon the disciples, who are ranged on either side in vertical rows (the heads only of the upper figures being visible) having an oblong plain space in the middle of the lower part of the piece.

A tall standing figure of the Virgin and Child, 16 in. high, entirely wanting in dignity; the Child holding an apple; the drapery well cast but shallow.

Six circular draughtsmen.

Statuette of St. Catherine holding part of a broken wheel. 14th century.

PARIS.
COLLEC-
TION OF
M. GER-
MLAU.

COLLECTION OF M. DE NOTORS. (EXPOSITION DE PARIS, 1865.)

A French diptych, 15th century, of good work, each leaf 8 in. high by 5 in wide; with the following scenes of the Passion of Christ; Judas bargaining with the Chief Priests; the Betrayal; Judas hanging himself; Christ before Pilate; Christ bearing the Cross; Crucifixion; the Deposition from Cross; the Entombment; the women at the Sepulchre; the Noli me tangere; and the Harrowing of Hell represented as an immense head with open jaws.

COLLEC-
TION OF
M. DE NO-
TORS.

COLLECTION OF M. GATTEAU. (EXPOSITION DE PARIS, 1865.)

A small standing statuette of the Virgin and Child, 6 in. high. The Child fondles the chin of his mother, who holds an apple in her right hand; the pose of the Virgin is excellent, and the drapery admirably treated.

COLLEC-
TION OF
M. CAT-
TEAU.

PARIS.
COLLEC-
TION OF
M. GAT-
TEAU.

A seated statuette of the Virgin offering her right breast to the naked Infant. Proportions exaggerated; the neck of the Virgin much too long.

A standing figure of the Virgin, 14 in. high, with long streaming hair, the face without grace, the folds of the drapery very widely cast at the sides and close in the middle. The Child held on her right hand turns very awkwardly towards the spectators, and is clad in long drapery from the waist to the knees.

COLLECTION OF M. DUQUENELLE.

COLLEC-
TION OF
M. DUQUE-
NELLE.

Antique bas-relief, part of a casket, with figures of Bacchus, Mercury, Silenus and Satyr, furrounded by an ovule border. 3rd century.

COLLECTION OF M. FIRMIN DIDOT.

COLLEC-
TION OF
M. FIRMIN
DIDOT.

Plaque, Byzantine work (affixed to a copy of the Gospels), being a duplicate of the representation of the Crucifixion, described above, p. 96 (No. 218), the authenticity of which has been doubted.

COLLECTION OF M. FREDERIC SPITZER. (ALSACE EXPOSITION DE PARIS, 1874.)

COL-
LECTION
OF M.
FREDERIC
SPITZER.

A portable altar with small square plaques at the sides and ends, each with standing figures of saints very well designed and deeply cut, with foliated borders. 9th or 10th century.

Plaque of a book cover. Byzantine. 11th century. In the centre is a half-length figure of the Virgin, seated, holding the Infant; under a flattened tessellated canopy.

A grand triptych with crockets at the top. In the centre, at top, Christ and the Virgin seated in glory, with an angel on each side holding a taper. Below, four angels support an aureola containing a figure of the Virgin, four others at the sides playing on instruments of music. Below is the death of the Virgin and the bearing of the coffin, from which a man hangs by his arms.

Three ivory caskets, two with scenes of chivalry, tilting, love-making, &c., and one with scenes of the Passion of our Lord.

Three pentiptychs or shrines, with folding doors, each enclosing a statuette of the Virgin and Child, and with scenes of the life of Christ on the wings.

Two fine standing statuettes of the Virgin and Child. 13th and 15th centuries.

COLLECTION OF M. ARONDEL. (EXPOSITION UNIVERSELLE DE PARIS, 1867.)

- A draughtsman, with figure of a fantastic animal. 10-12th century. PARIS. COLLEC-
 Another draughtsman, with figure of a knight clad in a coat of mail TION OF M.
 and with a helmet with nasal. 12th century. ARONDEL.
 Mirror case, starting for the chape. 14th century.
 Comb with double row of teeth, on one side a tournament, on the
 other a woman in a bath. 15th century.
 A draughtsman, with two men wrestling. 15th century.
 Comb with the space between the two rows of teeth open-cut with
 medallions and foliage. 16th century.
 Five beads of a "dezain," each formed of two bufts of a man and
 woman.

COLLECTION OF BARON CH. DAVILLIER. (EXPOSITION UNIVERSELLE DE PARIS, 1867, AND ALSACE EXPOSITION DE PARIS, 1874.)

- An antique ivory (1st century) found near Cavaillon (Vaucluse), COLLEC-
 5 in. by 2 in. Three genii dancing and one playing on the double TION OF
 flute; in the centre an altar with a flame on its top. Very flat work. BARON CH.
 A pyx, 4 in. high, $3\frac{1}{2}$ in. diameter; with large circles, inclosing a DAVILLIER.
 man on horseback, with a hawk on his wrist, and several fantastic birds,
 beasts, and dragons.
 A flat box, 6 in. by $3\frac{1}{2}$ in., of Arab work, with birds and beasts.
 Statuette of the Virgin, with head uncovered, suckling the infant
 Christ, who is writing on a scroll held by the Virgin. 13th century.
 Leaf of a small diptych: the Nativity. 14th century.
 Leaf of a diptych: the Annunciation. 14th century.
 A pair of writing tablets: on the left leaf is represented the game of
 morrha, played with the varying number of the fingers.
 Leaf of a small diptych, with the dead Christ lying on the lap of the
 Virgin. 16th century.
 A draughtsman: two workmen engaged in raising a piece of timber
 for a building.
 A powder flask, with figure of Venus in a bath and Cupid asleep,
 in very low relief. 16th century.

COLLECTION OF M. MICHEL.

- Four panels, portions of an Italian casket, 7th century, with mira- COLLEC-
 cles of Christ. Casts described above, p. 43. TION OF M.
 MICHEL.

PARIS.
COLLEC-
TION OF M.
MICHELI.

Plaque of a book cover: Baptism of Christ. 9th century. Cast described above, p. 106.

Plaque of a book cover. 10th century. Christ seated with his disciples. Cast described above, p. 143.

Part of an Italian bonework retable. 14th century. Baptism of Christ. Casts described above, p. 206.

Statuette of the crowned Virgin and Child. Cast described above, p. 261.

Casket, reputed to have belonged to the monastery of St. Gall. 9th or 10th century. On the top the Lamb adored by four angels and by the four and twenty elders of the Apocalypse, the hand of God from above emitting five rays of light on the Lamb. (Didron, *Icon. de Dieu*, p. 330.)

Diptych: the Annunciation, Adoration of Magi, Crucifixion and various saints. See *ante*, p. 321.

Two pieces of an Italian bone casket: the Nativity. See *ante*, p. 253.

Two pieces of an Italian bone casket: the Annunciation. See *ante*, p. 252.

Two pieces of an Italian bone retable: the Baptism of Christ. See *ante*, p. 206.

COLLECTION OF M. L'ABBE TEXIER.

COLLEC-
TION OF
M. L'ABBE
TEXIER.

Head of Tau pastoral staff, the top forming a large reversed triangular head, the outer angles terminating in lions' heads. Texier in *Annales Archéologiques*, t. x. p. 177; Barrault and Martin, *Le Baton pasturale*, p. 35, f. 37.

COLLECTION OF M. SELLIERES.

COL-
LECTION
OF M.
SELLIERES.

Portable altar. 11th century. Figured, Violet le Duc, *Dict. Mobilier Français. Meubles*, p. 29; Labarte, *Hist. d'Arts Industr.*, Texte, *Sculpt.*, v. 1. Sold at the Soltykoff Sale for 3,000 francs.

Pastoral staff. From the Soltykoff Collection. Figured, *Moyen Age, Sculpture*, t. v.; Cahier and Martin, *Mélanges d'Archéol.*, t. iv. pl. 18. Sold at the Soltykoff Sale for 1,700 francs.

Triptych. Byzantine. End of 11th century. In the middle piece is a very tall standing figure of the Virgin, holding the Infant in her arms, beneath a pierced canopy resting on side columns, from the top of which spring leaves. Each wing with three circular medallions, the two top ones with busts of angels, the middle ones with busts of

two saints, and the two bottom ones with busts of two warrior saints, each holding a spear ; none of these figures nimbed. From the Soltykoff Collection. Sold to M. Sellières for 2,040 francs. Figured, Labarte, *Hist. Arts Industr., Album, Sculpture*, pl. 11.

PARIS.
COL-
LECTION
OF M.
SELLIÈRES.

Plaque. H. 7 in. by W. 5 in. 9th century. Rhenish Byzantine. A curiously arranged piece. In the centre is the Crucifixion ; the figure of Christ completely clothed to the feet, considerably bent, the head with a cruciferous nimbus, the feet nailed separately. At the top of the cross, a large wreath hanging above the titulus ; at the foot of the cross a vase ; at the end of the arms two circular medallions, with the radiated head of Sol and the head of Luna with the crescent. To the left, at the bottom, stands the Virgin holding a spice box, and to the right St. John ; beneath are the three Mariés and the angel at the tomb. At the top, to the left, is the Saviour seated in glory within an oval stelliferous aureola, and to the right is Christ ascending to heaven with the hand of the Father outstretched from a cloud, the heads only of the disciples appearing above the right arm of the Cross. Figured, Labarte, *Hist. des Arts Industr., Album, Sculpt.*, pl. 14.

COLLECTION OF M. MALIVET.

Diptych. 14th century. French work. Each wing in three compartments. At the bottom are the Annunciation, the Birth of Christ and the Adoration of the Magi. In the middle, the treachery of Judas, St. Peter cutting off the ear of Malchus, the Crucifixion and Christ rising from the Tomb. At the top are the Ascension (the feet only of Christ seen above) and the Descent of the Holy Ghost. Figured, Labarte, *Hist. des Arts Industr., Album, Sculpt.*, pl. 19. Sold at the Soltykoff Sale to M. Malivet for 3,675 francs.

COL-
LECTION
OF M.
MALIVET.

COLLECTION OF M. LE COMTE DE L'ESCALOPIER.

Large diptych, 14th century, with scenes of the Passion. Cast described above, p. 181.

COL-
LECTION
OF
M. LE
COMTE DE
L'ESCA-
LOPIER.

COLLECTION OF THE "UNION CENTRALE." (EXPOSITION DE PARIS, 1865.)

A standing figure of the Virgin and Child ; the latter fully draped looking towards his mother, and holding a bird in his right hand.

A plaque. 4 in. high by 3 in. wide. Openwork. 15th century ; with the Virgin and Child in the centre, and St. John holding the Lamb of God with a flag on the left side, and St. Catherine with broken wheel and palm branch on the right side.

COL-
LECTION
OF
THE
"UNION
CEN-
TRALE."

AMIENS. PUBLIC MUSEUM.

AMIENS. Plaque with the Baptism of Clovis. From the Collection of M. Rigollot. Cast described above, p. 147.

BOULOGNE SUR MER. PUBLIC MUSEUM.

BOULOGNE SUR MER. Ivory casket. 14th century. Cast described above, p. 246. Described by M. Marmin-Pamart, in Proc. verbal of Soc. Agric., &c., Boulogne, 1834.

Comb slightly graven, found in a cemetery at Pincthum.

ROUEN. BIBLIOTHÈQUE PUBLIQUE.

ROUEN. BIBLIOTHÈQUE PUBLIQUE. "Livre d'ivoire" MS., No. Y 27 (containing the oath taken by Archbishop of Rouen and his suffragans. See Turner, Tour in Normandy, i. 214.) On the covers are fixed the two leaves of an ivory diptych of a classical character (6th or 7th century), each leaf 9 in. by 4 in., of similar design. On the front St. Peter is represented standing facing the spectator (7 in. high), with the head beardless, turned a little towards his right shoulder, between two longitudinally grooved columns with elongated acanthus-leaved capitals supporting a triangular pediment, within which is a circular fluted shell; two birds occupy the upper angles above the pediment. The saint is clad in a long cloak which entirely covers his right arm and hand extended across his chest, whilst his left hand holds a single key. The head is surrounded by a plain circular nimbus. The surface of the ivory is very much worn. The whole is surrounded by a border with the semi-oval egg pattern.

On the back leaf of the diptych is represented an aged saint, evidently St. Paul, standing sideways, with a moderate sized beard, the right arm enveloped in the cloak, but with the hand open; the left hand holding a short scroll; the cloak hangs loose behind the back. The action is easy, and the figure well proportioned.

ROUEN. PUBLIC MUSEUM.

ROUEN. PUBLIC MUSEUM. A Pyx. 3 in. high, $4\frac{3}{4}$ in. in diameter. 7th or 8th century; with the Birth of Christ and the offering of the Magi. The former is treated in a very simple manner. The Holy Infant lies swaddled on a large pillow upon a low plain brick column. On either side are seen the

front part of the bodies of the ox and ass, their heads turned back regarding the Child, above whom a star is seen; a male figure also stands with uplifted hands on each side, near the two animals, evidently intended for the shepherds. No Virgin, nor angel, nor flocks are introduced. In the other subject, the Virgin is seated on a chair holding the Infant on her knees. Joseph stands at her side, the Infant stretches out His right arm to receive the offering of the first of the Magi, who approaches with bent body, wearing a Phrygian cap; his cloak flying upwards behind his head, his coat (reaching half down his thighs) girt round the waist, his outstretched hands bear a large basin. The two other Magi, similarly clad and in the same attitude, approach after each other.

Tau. 4 in. across. 10th or 11th century. Carved, in openwork, with elegant flowing arabesque with foliage. In the middle, on one side, is a figure with the head bare holding a book and a round-headed pastoral staff. On the other side the bust of a naked man, with arms partly outstretched holding the beaded border of the oval compartment in which the figure is carved; in the flat rounded ends are represented, within the whorls of the foliated arabesques, on one side a lion, the head of a dragon with a wolf (?), and on the other a bird and a dragon. This tau is figured by Barrault and Martin in "*Le Baton Pastorale*," p. 31, and an interpretation of the various figures is given, the small naked figure being considered as representing a Child of the New Law, foretold by Isaiah, ch. xi. and lxii., surrounded by human passions symbolized by the various beasts.

Plaque. $4\frac{1}{2}$ in. by $2\frac{3}{4}$ in. 9-10th century. Christ in glory seated within an oval aureola, the border of which is ornamented with a row of quatrefoil rosettes, which is supported by four very slender angels, the two lower of whom are represented standing in energetic attitudes. The Christ is quite young and beardless, with a cruciferous nimbus. He is seated on a rainbow, the knees wide apart; He holds a book on His left knee, and the right hand was raised (but is now broken off). The whole surrounded by a beautiful foliated border of acanthus. The workmanship is excellent, in high relief.

Plaque. 6 in. high by $3\frac{1}{2}$ in. wide. 11th or 12th century. The Descent from the Cross, in a sunk panel with plain slanting border. Above the arms of the Cross are the busts of two angels. The Cross has its margins ornamented with a crenulated border; a dove holds a crown in the upper arm of the Cross. The head of Christ is without a nimbus, the beard short, hair long, a towel girt round the loins. Nicodemus (holding the body of Christ round the waist), and another figure stand on the left side of the Cross; to the right is a figure, fully robed, with a nimbus

ROUEN.
PUBLIC
MUSEUM.

punctured within the circular margin, drawing the nail out of the left hand of Christ with a pair of pincers. At the foot of the Cross is a chalice of the early form, and at the bottom of the piece are the busts of two angels pointing to the robe of Christ hanging in the middle. Execution rude.

Triptych, of Italian bonework. The Crucifixion, with St. Paul and a martyred faint.

Tablet. 14th century. French Gothic. $3\frac{3}{4}$ in. by $2\frac{1}{4}$ in. Above, a lady and gentleman playing chess, with two attendants. Below, the gentleman and lady are riding out hawking.

Statuette of the Virgin and Child. 10 in. high. 14th century. The seated Virgin holds the suckling Infant on her right knee, with an apple in her hand. The drapery is deeply cut and well arranged, but the principal figure is too short in its proportions.

Statuette of the Virgin and Child. 9 in. high. 13th century. The Virgin, standing erect, holds the Infant on her left arm, her right hand holding a broken sceptre. Her body is thrown back, but the head is bent downwards towards the Child, who holds an apple in one hand and a book in the other. The drapery is arranged in many folds.

Statuette of the Virgin and Child. 9 in. high. 13th century. The Virgin, standing, holding the Infant on her right arm, and a bird in her left hand. Much injured.

Plaque. 6 in. by 4 in. 10th or 11th century. The angel (to the left) appearing in a dream to Joseph sleeping on a bed, which stands on four plain legs beneath a circular arch surmounted by a ball. The wing of the angel is affixed to the body by a narrow flat bar. Rude work.

Two plaques, each $5\frac{1}{2}$ in. by 4 in. End of 15th century. 1, Christ bearing the Cross. 2, the Crucifixion of Christ and the two Thieves. Attendants on horseback; the sun and moon in high relief. Rude work, the designs similar to those in the Block books.

Pax. 6 in. high. End of 15th century. St. Sebastian bound to a tree pierced with arrows by two bowmen.

Pax. 4 in. high. Slightly crocketed at top. A rude figure of Christ, standing in the tomb, holding the Cross, inscribed ECCE HOMO.

Pax. 4 in. high. The Crucifixion, in rude workmanship.

COLLECTION OF M. E. DUTUIT OF ROUEN. (EXPOSITION DE PARIS, 1865 AND 1867).

A casket, with small Byzantine plaques representing men combating with lions, and with borders of fantastic animals, separated by rows of rosettes.

ROUEN.
COLLEC-
TION OF
M. E.
DUTUIT.

Diptych. French work, of excellent execution. 15th century. Each wing about 8 in. by 5 in., with representations of the following scenes of the life of Christ:—The Annunciation, the Nativity, the Adoration of the Magi (a servant whipping the horses), the Treachery of Judas, St. Peter cutting off the ear of Malchus, Judas hanging himself, the Crucifixion, Christ rising from the Sepulchre, the Ascension (the feet of the Saviour only visible in the clouds), and the Descent of the Holy Ghost.

Diptych, also of French work. 14th century. Each wing 7 in. by 5 in. The figures are here much larger and finer than in the majority of this class of objects, although the treatment of the subjects is similar. The Entry of Christ into Jerusalem, the Betrayal, with St. Peter and Malchus, the Flagellation, the Last Supper and the Crucifixion.

A curious Byzantine crucifix in silver, which opens by a hinge at the end of one of the arms, forming two crosses filled with small compartments with miniature scenes of the life of Christ in open cut work. Mounted in niello. 13th century.

Two sets of carved beads for a "dizain," sculptured with human heads, skulls, &c., to one set a small crucifix is attached.

LILLE. PUBLIC MUSEUM.

Statuette of a bearded person, with naked feet, the head crowned, clad in a cloak draped in the antique manner, holding a globe in his right hand. Morfe ivory. 10th century.

LILLE.
PUBLIC
MUSEUM.

LILLE. EXPOSITION D'OBJETS D'ART RELIGIEUX, 1874.

The "Exposition d'Objets d'Art Religieux" at Lille, in 1874, comprised a splendid collection of religious articles of all classes, brought together from the churches of the north-east of France, on the occasion of the "Fêtes du Couronnement de Notre Dame de la Treille." Amongst these were not fewer than 36 ivory crucifix figures of Christ, of various sizes, one being 28 in. high; also a considerable number of statuettes of the Virgin and Child, standing or seated, and many groups of Bible

LILLE.
EXPOSI-
TION,
1874.

LILLE.
EXPOSI-
TION,
1874.

scenes. These were, for the most part, of comparatively modern workmanship. The following were of a more ancient date :—

A Roman Christian tessera, $1\frac{1}{4}$ in. in diameter. In the centre an anchor with the A and ω beneath the arms, and with two fishes below the much curved limbs of the anchor.

A very fine figure of Christ, 6 in. high, carved in almost complete relief, seated on a rainbow, holding a book in His left hand, the right hand raised in the act of benediction in the Latin manner. 11th century. On the back are the symbols of St. Mark (the lion), and St. John (the eagle). Coll. M. le President Quenfon, St. Omer.

A rude Italo-Byzantine figure of Christ (10–11th? century), with a cruciferous nimbus, His right hand raised in benediction in the eastern manner, standing between figures of the Virgin (SA MA RIA), and St. John (\bar{S} IO \bar{hA} .)

A bad copy of the South Kensington ivory, No. 138. '66 (Mackell Cat. p. 53), except that over the side figures are introduced fleur-de-lys, and under their feet are fantastic animals.

An oblong piece, $8\frac{1}{2}$ in. long by 3 in. high, divided into three compartments. 1. Herod seated in a chair to the right, in the middle an attendant holds an infant aloft, another child lying dead on the ground at his feet; behind are two mothers wailing. 2. The baptism of Christ, the Saviour is quite infantile, with a plain nimbus, the Baptist, holding a curved pedum, places his other hand on the Child's head, over which the sacred Dove hovers; to the right the river Jordan descends from the clouds. 3. Christ standing in the centre holding a scroll; to the right the master of the Feast at Cana, also holding a roll; to the left a servant pouring water into one of *four* pots. The whole surrounded and the compartments separated by borders of the egg and leaf pattern, the figures short and simple. 9th or 10th century.

A portable altar, the front and back each with six plaques of scenes of the life of Christ, in deep relief and much open-cut; three others of the same character at each end, and a raised rim round the top and bottom with a foliated arabesque. 11th or 12th century.

A plaque, 8 in. long by 4 in. high, with a group of 10 figures, with round simple nimbi, the one in the centre (a bishop?) with his left hand open, his right hand resting on the head of a male figure stooping before him holding a maniple. One of the other figures holds a book open. All the figures are short and broad, without any attributes, several of them, however, hold books. 11th? century.

A polyptych, enclosing a statuette of the Virgin and Child, the latter of whom is in the act of benediction with the right hand, his left holding a globe, beneath an elegant trefoiled canopy supported in front

by very slender columns; an angel places a crown on the head of the Virgin. On the wings are the Annunciation, Visitation, Nativity, Visit of the Magi, Presentation in the Temple, the Epiphany.

LILLE.
EXPOSITION,
1874.

Excellent work. End of 13th century. (M. Planquart, Lille.)

Another polyptych of similar character to the last, but much larger, the statuette of the Virgin being nearly a foot high; she holds a rose in her left hand; under a Gothic canopy. Her dress is much painted and gilt. On the wings are eight scenes connected with the birth of Christ. 14th century. (M. Ozenfant, Lille.)

Triptych; a curious piece, the centre being occupied with the Crucifixion, two winged angels catching the blood falling from His hands into chalices. The Virgin and St John at the sides, the Magdalen at the foot of the cross; the holy dove hovers over the top of the cross, and above it is the Tetragrammaton name of God in Hebrew. On the wings are the four Evangelists, seated, writing, with their winged symbols. Partly painted and gilt. Ascribed to the 15th century, but it appears to me to be a much more modern production. (M. De Vicq, Lille.)

Diptych. 14th century. Good French work. Each leaf with four compartments, each surmounted by three trefoiled and crocketed arches. The scenes represented are,—Christ riding to Jerusalem, the foal running beneath the ass; the kiss of Judas; Christ healing the servant's ear; the Last Supper (Judas kneeling); the Crucifixion; Christ washing the feet of the disciples; the Flagellation; the Agony in the Garden, and the Embalment.

LAON. TREASURY OF CATHEDRAL.

Casket, with sculptures representing the history of David. Guénébault, *Dictionn. Iconogr. (Art. David)*.

LAON.
TREASURY
OF CATHE-
DRAL.

RHEIMS. PUBLIC MUSEUM.

Casket covered with plaques of ivory, the borders formed of rosettes with foliated branches enclosing small bas-reliefs, Adam and Eve, men in armour, sportsmen, &c. 10th century.

RHEIMS.
PUBLIC
MUSEUM.

RHEIMS. TREASURY OF CATHEDRAL.

Fragments of the stem of a pastoral staff, divided horizontally into 15 compartments, containing Christian subjects, from the Annunciation to the Descent of Christ to Hades. 11th century. Photogr. S. Kens. Mus. Library, Portfol. 333, No. 53,983.

RHEIMS.
TREASURY
OF CATHE-
DRAL.

RHEIMS.
TREASURY
OF CATHE-
DRAL.

Ivory comb of St. Bernard, with two rows of teeth, the middle space divided into four compartments containing small full-length figures of saints. On one side are those of SS. Peter, Paul, John Baptist, Catherine, Matthew, Fiacre and Laurencius. On the other side are other saints. Rude work. 12th? century. Photogr. S. Kenfington Mus. Library, Portfol. 333, No. 53,963; Cerf, *Histoire de Notre Dame de Reims*, vol. ii., 1861; Marquet et Dauphinot, *Trésor de la Cathédrale de Reims*, 1867.

TROYES. TREASURY OF THE CATHEDRAL.

TROYES.
TREASURY
OF THE
CATHE-
DRAL.

Statuette of the Virgin and Child. Cast described above, p. 260.

An octagonal ivory casket of Persian or arabesque work, about 9 in. high.

A rectangular Byzantine casket of purple tinted ivory, with flat top on which are represented two cavaliers on horseback clad in scale armour, crowned, bearing a lance and coming out of a building. In front are two cavaliers combating a lion. On the back, a man and two dogs are fighting a wild boar. On the sides are fantastic birds or griffins. 10th century. Willemin, *Monum. ined. France*, I., pl. 17.

Note.—The two pieces of the Byzantine casket described above, in pages 94 and 95, are evidently copied from this Troyes casket, said to have been brought from Constantinople.

METZ. MUSÉE PUBLIQUE.

METZ.
MUSÉE
PUBLIQUE.

Plaque, front cover of an Evangelium. 10th century. The Crucifixion admirably executed. Christ clad in a short garment, with the feet separately nailed. Above are two angels in the clouds, with the sun and moon. At the sides of the Cross are the sponge and spear bearers, together with a female figure, representing the Church, holding a cup, and another female turning her back on the Cross, as well as the Virgin and St. John. Below the Cross, in the centre, is an ornamented column, at the foot of which appears a cave, within which is a tonsured head, inscribed in very minute characters ADALBERO CRVCIS XPI SERVVS, whilst at the top of the pillar are represented Adam and Eve among trees. Figures emblematical of Earth and Water occupy the bottom angles of the plaque, above which are full length figures of the four Evangelists, each with the head of his symbolical animal, and above these are two small temple-like graves, from which figures are coming

forth. The whole is enclosed by a rich foliated border. The personage mentioned above is either Adalbero I. (died 929) or II. (died 1005), both Bishops of Metz. See Bastard in Bulletin du Comité de l'Histoire de la France, tom. iv. pp. 662, 862.

METZ.
MUSÉE
PUBLIQUE.

METZ. SACRISTY OF THE CATHEDRAL.

The ivory pastoral staff, said to be that of the first Bishop of Metz, in whose tomb it was found. The volute is carried twice round, gradually becoming more slender, with small leaves and buds, and terminating in the centre in a slender point. Messieurs Barrault and Martin ("Le Baton Pastoral, 49") have figured this staff, supplying the centre with the head of a serpent holding a cross in its mouth, "puisque j'ai pu distinguer nettement l'extrémité (or rather base) de la croix," which I had not noticed. It is inscribed,

METZ.
SACRISTY
OF THE
CATHEDRAL.

✚ Gens . subiecta . parem .
✚ TE sentiat . efferat . grandem .
✚ Spe . trahe . dilapsos .
✚ Pungeque . tardigrados .

Another pastoral staff of ivory is also preserved in the sacristy, with the Virgin and Child, and two angels on one side, and the Crucifixion, with St. John and the Virgin on the other, within the volute; the outer margin foliated (like that belonging to Mr. Beresford Hope), the stem formed of a large kneeling angel. Figured, Becker and Hefner, ii. pl. 8, and "Le Baton Pastoral," p. 101, f. 138; Labarte, Hist. d'Arts Industr., vol. i., Text; Texier, Dict. d'Orfèvr. Chrét. (Art. Croffes); Guénébault, Dict. Iconogr. Articles Couvertures, Metz, Sacramentaire.

ANGERS CATHEDRAL.

A fine hunting horn, with scenes of a lion chased by a huntsman and three dogs, another huntsman on a dromedary blowing a horn. Figured, Faultrier in Corblet, Revue de l'Art Chrétien, 1858, pp. 26, 27 and Mitth. d. kk., Central Commission, III. p. 134.

ANGERS
CATHEDRAL.

MAREUIL EN BRIE, NEAR EPERNAY.

A great ivory retable over the high altar of the church. Second half of the 13th century. With twenty-seven plaques, each with a scene of the Passion of the Saviour, arranged in three rows (nine in each row), each scene surmounted by a trefoiled Gothic arch. The entire retable and two of the detached plaques figured in Lacroix, "Vie Militaire et Religieuse."

MAREUIL
EN BRIE,
NEAR
EPERNAY.

TREASURY OF THE CATHEDRAL OF SENS.

SENS.
TREASURY
OF THE
CATHEDRAL.
Dodecagonal casket with scenes of the lives of Joseph and David, described above, p. 236.

Statuette of the Virgin and Child, described above, p. 259, No. 732.

The comb of St. Lupus, with thirteen larger teeth at one end, and thirty-three smaller ones at the other; the central part with a transverse row of jewels, above which is the semicircular part with two lions, of which the cast is described above, p. 316, No. 897. Figured in Gauffen's "*Portefeuille archéologique*."

Pyx. 3rd or 4th century. Combats with lions, described above, p. 271, No. 765.

Book cover, with numerous figures representing the functions of the *ais* and of fools. 14th? century. Conf., Labarte, *Hist. Arts Industr.*, vol. i., plates, vol. i., Texte; Didron, *Ann. Archéol.*, vol. xvi. (*Art. Drame Liturgique*); Guénébault, *Dict. Archéol. Art. Ane.*

TREASURY OF THE CATHEDRAL OF NANCY.

NANCY.
TREASURY
OF THE
CATHEDRAL.
The episcopal comb of St. Gauzelin, 32nd bishop of Toul (A.D. 922-962) oblong; with the row of shorter teeth nearly broken off. The nearly square middle portion ornamented with an arabesque of vine leaves and grapes, with birds under a central rounded arch, and two smaller triangular side arches, supported by columns with slightly ornamented capitals. Figured by M. Chalon in Caumont, *Bulletin Monum.*, IV. Ser. VIII. p. 404, 1872.

CHARTRES. PUBLIC MUSEUM.

CHARTRES.
PUBLIC
MUSEUM.
A Tau-shaped head of a cross. At the base is a lion's head with widely opened jaws, the transverse top decorated with foliated branches partly defaced. From the ancient abbey of Coulombs. 12th century.

NISMES. PUBLIC MUSEUM.

NISMES.
PUBLIC
MUSEUM.
Bas-relief of a large male figure. See *ante*, p. 325.

ALENCON.

In the possession of M. de la Sicotière.

ALENCON.

A small casket with bone plaques united by interlaced bands. On the faces are represented the Massacre of the Innocents and the entry into Jerusalem. On the sides are the Baptism of Christ and a temple. On the top are 10 apostles under rounded arches. 11th century.

LYONS. MUSÉE D'ANTIQUITÉS.

Ivories, No. 1. A classical piece. $2\frac{1}{2}$ in. high by $1\frac{3}{4}$ in. wide. A nymph seated, holding a lyre, and a naked male figure, standing, holding the pan-pipes; pipes are also lying on the ground. Much broken, but of excellent workmanship.

LYONS.
MUSÉE
D'ANTI-
QUITÉS.

Thirteen small round pieces, labels for entrance to theatre. From Rome. One with two fishes, another with a figure of the Colosseum.

An ivory ring with the labarum, P.

Pastoral staff, the top ornamented with branches and foliage, in the oval centre the Virgin standing crowned, holding the infant Christ in her arms surrounded by clouds. 16th century. On the knob at the base of the volute are sculptured Christ seated in glory with the four evangelists, with the heads of their respective symbols on one side, and the Virgin and Child on the other. 12th century. Barrault and Martin, *Le Baton Pastoral*, p. 104.

Plaque. Byzantine. $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. Christ in the centre standing on a rock, holding a sword in the left hand, the right hand drawing a male figure out of a well-like tomb, above whom stands a female figure. On the right side stand two crowned figures in similar tombs, and two half-figures with nimbi behind and above them. The border is ornamented with elongated lozenges, separated from each other by two small round pellets. Very much undercut.

A group, $3\frac{1}{2}$ in. high, probably part of a crucifixion. Thirteen disciples, one of whom holds a book, another a sword. The dress marked with the letter E. The grief of St. John is well expressed. The drapery is well arranged and the workmanship excellent.

Plaque. $10\frac{1}{2}$ in. by $5\frac{1}{4}$ in. Three compartments separated from each other and surrounded by borders composed of rosettes. In the upper compartment, beneath a plain arcade of rounded arches, is the Annunciation, a small attendant kneeling at the feet of the Virgin. To the left a bishop standing, and to the right a queen standing, crowned,

LYONS.
MUSÉE
D'ANTI-
QUITÉS.

and bearing a sceptre. These figures are very long and thin in their proportions.—In the middle compartment the Nativity, under three rounded arches, the Virgin lying upon a large curved pillow or bed, Joseph leaning on his staff to the right; the Child lying in a crib on a pillar rising above the bed of the Virgin.—In the bottom compartment, the Death of the Virgin, Christ receiving the infant-like soul in his arms. The hair throughout is crisply curled. The workmanship rude; the proportions very long and deep. The background with much open-work.

A triptych forming a “*Vièrge ouvrante*.” The Virgin is seated holding with both hands an aureola in which is represented the youthful Christ in the act of blessing, the base of the statue rests on a capital on which are represented the Annunciation and Nativity. When open, the three pieces are sculptured on the inside with scenes of the Passion and Resurrection, the four evangelists and two angels in medallions. 12th century.

Ten pieces of Italian bonework. Four with the scene of the Baptism, four with the Nativity, and two being the side pieces of a crucifixion. 14th century.

In the Private Christian Museum, formed by the Archbishop of Lyons, Card. de Bonald, in the sacristy of the cathedral is a stupa with figures of the Madonna and four Evangelists. Didron, *Ann. Archéol.*, vol. xvii.; Viollet-le-Duc, *Dict. Mobil. Franc.*, vol. ii., Art. Benitier.; Bock in *Mittheil. d. k.k. Centr. Commis.*, V., p. 147.

Also the ivory head of a pastoral staff with the volute terminated by the head of a ram or unicorn holding a Maltese cross in its mouth. Barrault and Martin, *Le Baton pastoral*, p. 48, f. 52. 11th or 12th century.

A casket in the style of the ivories on the Chair of St. Peter at Rome, with medallions, enclosing heads with unmistakeable Byzantine head dresses.

COLLECTION OF M. CARRAND, OF LYONS.

LYONS.
COLLEC-
TION OF M.
CARRAND.

Two leaves of diptych. Italian. 5th or 6th century. With Adam naming the beasts, and scenes of the life of St. Paul. Casts described above, p. 48. Figured, Grovand de la Vincelle, in *Recueil de Monuments Antiques*, pl. xxviii.

The flabellum of Tournus. The pieces of the sceptre-like handle, and two of the long plaques forming two sides of the case or sheath

of the fan itself are described *ante*, pp. 60 and 61. The instrument has been considered to be of the 9th century, and is figured in Du Sommerard's great work.

LYONS.
COLLEC-
TION OF M.
CARRAND.

Plaque. Byzantine. 10th century. School of Constantine Porphyrogenetus. The Ascension. At the top, Christ seated on a star-spangled cushion, supported by two angels. Two other angels descending between two trees, with the inscription, $\text{ΑΝΔΡΕΚ ΓΑΛΙΛΑΙΟΙ ΤΙ ΕΧΘΚΑΤΕ ΒΑΡΗΟΝΤΕΚ ΕΙΣ ΤΟΝ ΟΥΡΑΝΟΝ}$ (Acts, i. 11). At the bottom, the Virgin, standing in the centre with a pearled nimbus and the twelve disciples looking upwards. Figured, Labarte, *Hist. Art Industr.*, Album, Sculpt., pl. 9.

The heads of two remarkable pastoral staves, the volutes highly ornamented with foliated arabesques, one having a bird and a lamb in the open centre, and the other a youth entwined in the branches.

Barrault and Martin, *Le Baton pastoral*, pp. 62 and 64.

Head of a pastoral staff: the base of the volute with full-length figures of a bishop and three ecclesiastics; resting on a knob bearing figures of the evangelists seated and winged, with the heads of their several symbolic animals, the volute ornamented with branching and foliated arabesques in which are entwined men, birds and beasts; the volute terminating in a dragon's head, holding a Maltese cross (much injured) in its mouth. Figured, *Le Noir. Monum. de la France*, pl. xi.; Barrault and Martin, *Le Baton pastoral*, pl. xvii.

Two mirror cases: Tournaments. See *ante*, p. 300, Nos. 844, 845, and p. 305, No. 860.

Three draughtsmen, described above, p. 295, No. 828, and p. 297, Nos. 836 and 839.

Handle of a dagger. 15th century. Combat of warriors. Described above, p. 217.

ORLEANS. PUBLIC MUSEUM.

The remarkable plaque with Our Lord seated in glory, with the angel holding a live coal to the lips of the Prophet. (*See description of cast, ante p. 109.*)

ORLEANS.
PUBLIC
MUSEUM.

A statuette of the Magdalen. 13th century. 6 in. high, mutilated on the lower part of the figure. The hands are clasped in prayer; the hair in long curls covering the whole body.

A plaque. $4\frac{1}{2}$ in. by $1\frac{1}{2}$ in. 13th century. A standing figure of the Virgin, with arms folded across the breast; the nimbus margined with pearls. She wears a long skirt reaching to the feet, and a cloak or

ORLEANS. chafuble hanging down on each side. The head is furrounded by a
PUBLIC pearled nimbus. The head cover and the dress on the right shoulder
MUSEUM. are marked with four minute lozenges, arranged to form a large lozenge.
The right arm is broken. Workmanship excellent.

Tablet. 15th century. Openwork background. $3\frac{1}{2}$ in. by 2 in.
Scene from a mediæval romance. A male figure is seated on the
ground furrounded by six persons, male and female; two engaged in
amatory dalliance; one female holding a hawk.

DIJON. MUSÉE PUBLIQUE.

DIJON. No. 722. A cylindrical box. 14th century. Painted and gilt,
MUSÉE with scenes of the early life of Christ.
PUBLIQUE.

No. 728. Diptych. 15th century. Gothic fine work, with scenes
of the Passion of Christ. Painted and gilt.

No. 844. A circular casket. 14th century. French. Painted and
gilt. 6 in. high, 4 in. diameter. The lower half is divided into an
arcade of rounded arches, with the Annunciation and the visit of Mary
to Elizabeth, &c. The upper part is occupied with the Nativity, the
flight into Egypt, and the Visit of the three Kings (on horseback).

No. 863. Two small boxes of ivory, called Boîtes à Mouches; the
tops rectangular and carved with finely sculptured ornamental work.

No. 897. A large diptych. 15th century. French. In three
compartments, each row under five rounded arches, containing scenes
of the Passion, from the Raising of Lazarus and the entry to Jerusalem,
to the Crucifixion.

NARBONNE.

NAR- Small ivory box of Arab workmanship, preserved in the treasury
BONNE. of the Cathedral.

Bull. du Comité de la Langue, &c. de la France, tom. iv. p. 363.

Volute of a pastoral staff terminated in the middle by a dragon and
the Annunciation. 11th century. In the Public Museum.

Plaque. The Crucifixion. 10th century (12th or 13th century,
Didron).

ARLES. IN THE TREASURY OF THE CATHEDRAL OF ST. TROPHIMUS.

ARLES,
TREASURY
OF THE
CATHEDRAL.

Casket furrounded by figures bearing scrolls, the cover of marquetry
work. 13th century. Viollet-le-Duc, Dict. d. Mobil. Franç. v. I
(Art Coffret).

" Crofféron à section carrée, garni de crochets, terminé par une tête de dragon, soutenue par une petite figure d'homme. Dans la volute deux hommes recouvrant un cercueil " (containing the figure of a bishop) " sous un edifice soutenu par deux colonnes." Published in the " Mélanges d'archéologie et d'histoire " and " Le Baton pastoral," p. 69, fig. 83.

ARLES.
TREASURY
OF THE
CATHEDRAL.

Oliphant (octagonal in two divisions), near the mouth and broad end are two bands of animals and foliage.

ARLES. IN THE " ÉGLISE DE LA MAJOR."

" Petit cylindre muni d'un couvercle à frottement, sa surface conserve des traces de rinceaux, sans doute dorés."

ARLES.
ÉGLISE
DE LA
MAJOR.

AUCH. IN THE CHURCH OF ST. OREUS.

An oliphant ; octagonal in the middle, circular at the ends, the flat parts ornamented with foliated branches and animals interlaced together.

AUCH.
CHURCH
OF ST.
OREUS.

In the possession of M. l'Abbé Canéto. A liturgical comb with two rows of teeth, the centre part with medallions, foliated branches, and fantastic animals. 11th century.

AVIGNON. CHAPELLE DE LA MISERICORDE.

Crucifix carved out of a single piece of ivory, with the exception of the arms, by Jean Baptiste Guillermin, inscribed with the name of the artist and place and date. Avignon, A.D. 1659. Labarte, Hist. des Arts Industr., vol. i., Text.

AVIGNON.
CHAPELLE
DE LA
MISERICORDE.

BORDEAUX. SACRISTY OF CATHEDRAL.

Ivory crucifix. 12th century. Viollet-le-Duc, Dictionn. de l'Architecture Française, vol. i. (Art. Crucifix).

BORDEAUX
SACRISTY
OF CATHEDRAL.

TOULOUSE. PUBLIC MUSEUM.

Oliphant with five bands ornamented with figures of men and real and fantastic animals separated by columns, and with four bands of foliage. 9th century.

TOULOUSE.
PUBLIC
MUSEUM.

TOULOUSE.
PUBLIC
MUSEUM.

A quadrangular casket formed of five plaques of ivory, on which are represented in 32 compartments scenes from the apocryphal life of the Virgin and the Passion of our Saviour. 14th century.

Handle and sheath of a poignard, the former forming the figure of a bearded man with uncovered head. 16th century.

TOULOUSE. IN THE COLLECTION OF M. ED. BARRY.

TOULOUSE.
COLLEC-
TION OF
M. ED.
BARRY.

A draughtsman, representing a knight fighting with two men. 11th century.

Plaque with figure of Christ, clad in a chafuble, with a cruciferous nimbus, standing with arms extended between eight apostles beneath a row of rounded arches. 12th century. Byzantine influence.

A pentagonal plaque, with Aaron holding the flowering rod, inscribed VIRGA AARON. 12th century.

Bust of Christ in the act of benediction. 12th century.

A chess knight. 12th century.

Fragment of a bas-relief. Baptism of a queen by a hermit assisted by two other persons. 13th century.

Mirror case. Attack of the Castle of Love. 14th century.

IVORIES IN GERMANY AND AUSTRIA.

(The localities arranged alphabetically.)

ADMONT IN STYRIA, AUSTRIA. BENEDICTINE MONASTERY.

Pastoral staff with a plain volute, terminating below in a deflexed dragon's head, and with a winged horse in the middle, holding a Maltese cross in its mouth. 11th or 12th century. Mitth. d. k. k. Centr. Comm. xviii., p. 188, f. 63; Lind, Atlas Kirchlichen Denkmäler des Mittelalters.

ADMONT
MONAS-
TERY.

AGRAM (TREASURY OF THE CATHEDRAL).

A reliquary formed of four ivory plaques united, forming a flat plate with a small lozenge-shaped space in the middle for the reception of a relic. Each plaque comprises two scenes of the history of Christ, surrounded by an acanthus border. 1. The Annunciation; and 2. The Birth of Christ (the city of Bethlehem represented by a small hexagonal turreted enclosure; the slippers of the Virgin placed on a footstool beneath the couch). 3. The Baptism of Christ, the Holy Dove descending on His head. 4. The Transfiguration (Christ full length within a large concave oval aureola with ornamented margin, supported by Moses and Elias). 5. Jesus washing the feet of a disciple, and the Last Supper. 6. The kiss of Judas, and the Crucifixion. 7. The three Maries at the sepulchre (a Byzantine temple); and 8. The Ascension (Christ again within a large oval concave aureola, the hand of God stretched out of a cloud from above, holding the right hand of the Saviour; the Virgin, St. Peter, and ten other disciples below). 10th or 11th century. Apparently by the same artist as a plaque in the British Museum with similar aureola. Mitth. d. k. k. Central Commis. vol. viii., p. 231, pl. 8.

AGRAM.
TREASURY
OF THE
CATHEDRAL.

AIX-LA-CHAPELLE (CATHEDRAL).

Conf. Guenébault, Dictionnaire Iconographique (Art. Charlemagne); Bock, Die Reliquien Schatz des Liebfrauen Munsters zu Aachen, 1860.

AIX-LA-
CHAPELLE.
CATHEDRAL.

AIX-LA-
CHAPELLE.
CATHE-
DRAL.

The six ivory carvings in very high relief affixed to the silver pulpit in the cathedral, of which casts are described above, p. 8, Nos. 28-33.

A Byzantine ivory carving on the cover of a copy of the gospels preserved in the sacristy. A half-length figure of the Virgin and Child, surrounded by chased silver-gilt plates representing the Birth, Death, Resurrection, and Ascension of Christ. On the back of the cover is another Byzantine ivory carving containing the busts of four saints; surrounded with chasings of the four Evangelists seated and writing. Casts described above, pp. 86, 87, Nos. 192, 193. Figured, Aus'm Weerth, *Kunst Denkm. Rheinl.* pl. 33.

An ivory situla richly decorated with about seventy precious stones, 8 in. high, with two rows of figures of a king, ecclesiastics, and warriors. Casts described above, pp. 267, 268.

Two leaves of a diptych, each 12 in. by 5 in., containing three scenes of the life of Christ, the Last Supper, the journey to Emmaus, Christ blessing the Apostles, the incredulity of St. Thomas, &c., each scene surrounded with foliated borders. Casts described above, p. 122, Nos. 272, 273.

Carlovingian sceptre. 9th century. Described above, p. 102, No. 235.

The horn of Charlemagne, with a band of animals and foliage carved round the margin of the mouth. Aus'm Weerth, *Kunst Denkm. Rheinl.*, pl. 33; Bock in Heider and Eitelberger, *Mittelalt. Kunst Denkm.* 2, p. 132, f. 2.

Plaque. 11th or 12th century. 8 in. high by $4\frac{3}{4}$ in. wide. In three divisions. 1. The Crucifixion, the Virgin and St. John standing on each side of the Cross, the scabellum resting on a large chalice, the four evangelical symbols at the angles. 2. The Baptism of Christ, the head of the dove descending from a cloud upon the head of the Saviour, four angels at the sides holding the clothes of Christ. 3. The birth of Christ, the Virgin lying in the middle; the Child in an ornamented crib over the bed, with the heads of the ox and ass; Joseph and an angel to the right, and another angel appearing to the Shepherds to the left; figures very short.

ALTENBURG MONASTERY, AUSTRIA.

ALTEN-
BURG
MONAS-
TERY.

Head of bishop's pastoral staff, the volute terminating in the head of a beast, and with an eagle and another bird in the middle, the former supporting a Maltese cross on its open wing. Heider and Hauser in *Archiv. k. Akad. Wissensch.* vol. ii., and *Mitth. k. k. Cent. Commiss.* vol. ii., p. 259, and xviii., p. 191, f. 64; Lind, *Atlas Kirchlicher Denkm. d. Mittelalters.*

AUGSBURG (BAVARIA). CHURCH OF SS. ULRICH AND AFRA (CHAPEL OF ST. ULRICH).

Ivory relic box ornamented with engravings filled in with black, in the style of niello work. G. F. Waagen, *Kunstwerke und Künstler in Deutschland*, vol. ii. AUGSBURG.
CHAPEL OF
ST. ULRICH.

Comb of St. Conrad in church of St. Ulrich, Augsburg. *Proc. Soc. Antiquar. London*, 2nd Ser. 2, p. 55.

The comb of St. Ulrich, with a figure of St. George and the Dragon. Figured by Hertfelder, *Basilica S. Udalrici*. 1627. Fol. pl. 25.

BAMBERG CATHEDRAL.

Conf. Jaeck, *Vollständige Beschreibung d. Öffentlichen Bibliothek zu Bamberg*; Waagen, *Kunst in Deutschland*, vol. i.; Lübke, *Vorlesung zur Kirchlichen Kunst*, 5 edit.; Labarte, *Histoire des Arts Industriels*, vol. i., Text. BAMBERG.
CATHEDRAL.

Comb of the Empress Cunegunda († 1040). On one side of the middle part are two dogs; on the other side are two rude birds drinking out of a vase. Becker und Hefner, *Kunstw. d. Mittelalt.*, pl. 28.

A second comb of the same Empress, the middle part on each side with three circles, the outer ones with two animals, each with a short curved horn on its forehead and a tongue thrust out of its mouth, and the central circle with an ornamental rosette.

A great crucifix (A.D. 1008) in the cathedral. Descr. Kugler, *Kl. Schrift*, i., 160.

Carved ivory crozier of St. Otto, Bishop of Bamberg, the crook formed by a serpent, with a representation of the Annunciation within the whorl. Beginning of 12th century.

Reliquary, surrounded with figures of ivory in high relief representing the twelve apostles standing under narrow rounded arches, the cover ornamented with remains of enamel work, with the Adoration of the Magi and Shepherds. 12th century.

Ivory knife-sheath, with interlaced ribbon-patterns on the sides, affirmed to have belonged to the Emperor St. Henry II., and to contain the knife with which St. Bartholomew was flayed alive. Figured, Hefner, *Trachtenbuch*, pl. 54.

BAMBERG PUBLIC LIBRARY.

BAMBERG
PUBLIC
LIBRARY. Four narrow ivory plaques with rounded tops, 10 inches high, fixed on the covers of the two portions of the prayer book or gradual presented by one of the Popes to the Emperor St. Henry (Nos. 1046, 1049), containing figures of Christ standing erect, giving the benediction according to the Greek manner, the Virgin with uplifted hands, St. Peter with a short staff surmounted by a cross, and St. Paul holding a book, their names inscribed in Greek capitals with the ordinary contractions. These very fine figures, (quite in the style of the Fejérváry St. John, described above, p. 77,) are of the 10th or 11th century, although they have been referred to the 6th. Waagen, l. c.; Labarte, l. c.; Kugler, *Kl. Schrift*, i., p. 93.

Plaque, with bust of the Virgin holding the infant Christ, fixed on cover of the missal No. 911. 10th century.

Plaque, with Christ seated in glory, on cover of Pfalter MS. No. 232.

BAMBERG. COLLECTION OF THE HISTORICAL SOCIETY.

BAMBERG.
COLLEC-
TION OF
THE HIS-
TORICAL
SOCIETY. Conf. Kugler, *Handb. d. Kunstgeschichte*, 1859; King, the Study Book of Mediæval Architecture and Art, vol. iii.; Didron, *Annales Archéologiques*, vol. xxvi., p. 365; Waagen, *Kunstwerke und Künstler in Deutschland*, vol. i.

Comb. First half of 15th century. On one side is carved a pair of knights tilting, on the other a knight and lady clothed in the most outrageous fashions of the period, in the centre is a tree on which is seen amongst the branches the head of a king, which is reflected in water at the foot of the tree. With inscription. Figured, Becker und Hefner, *Kunstw. d. Mittelalters*, vol. iii., pl. 13.

Front of book cover. 9th or 10th century. Baptism of Christ Described above, p. 123, No. 275.

BASLE CATHEDRAL.

BASLE
CATHE-
DRAL. In the Architectural Museum attached to the cathedral is a large collection of casts of ivory carvings, of several of which no copies have hitherto been procured for the South Kensington Museum, the originals chiefly in the National Museum of Munich. There is also an original ivory leaf of a diptych, 14th century (xiv., 43.), of the Betrayal and Crucifixion.

BERLIN, MUSEUM (KUNST-KAMMER).

No. 738.¹ Leaf of diptych of the Consul Flavius Anastasius. Cast described above, p. 21, No. 60. BERLIN.
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KAMMER.

No. 734. Two leaves of rude consular diptych, from the Cathedral of Goslar, with bust of Consul, and boys emptying sacks at bottom. Casts described above, p. 17, Nos. 49, 50.

No. 733. Cylindrical pyx, with Christ and Apostles, and the offering of Abraham. Cast described above, p. 275, No. 772.

No. 735. Small plaque with figure of September. Cast described above, p. 77, No. 174.

No. 737. Two apostles with compasses and scorpion. Cast described above, p. 162, No. 360.

No. 736. Part of a round box, with figures of three men and a boy (Joseph and his brethren?). Cast described above, p. 273, No. 768.

No. 804. Diptych. 1. The seated figure of Christ, between Sts. Peter and Paul. Cast described above, p. 46, No. 110. 2. The corresponding plaque, with the Virgin and two angels. Cast described above, p. 47, No. 111. Becker und Hefner, *Kunstwerke d. Mittelalters*, vol. ii.; Didron, *Annal. Archéol.*, vol. xviii.

No. 800. Christ seated, holding a globe, with two attendants.

No. 801. Small sunk Byzantine plaque. Christ raising Lazarus. Inscribed, Ο ΑΛΑΖΑΡΟΣ. Cast described above, p. 78, No. 176.

Nos. 802 and 803. Joseph sold by his brethren, and arrival of Jacob in Egypt. Casts described above, p. 71, Nos. 162, 163.

No. 819. Small plaque $4\frac{1}{4}$ in. by $3\frac{1}{4}$ in. Very excellent. 9th century. Figures small and thin. The Annunciation and Birth of Christ; the Shepherds with their flocks and the Offering of the Three Kings; and the Presentation in the Temple and Baptism in Jordan. Cast described above, p. 131, No. 293.

No. 811. Corresponding plaque to No. 819. Christ in Hades and the Ascension; the Crucifixion and the women and soldiers at the sepulchre, and Christ riding into Jerusalem and washing the feet of his disciples. Cast described above, p. 131, No. 294.

No. 803. Plaque, in three compartments, Christ in the Temple, the Marriage of Cana, and Christ curing the leper. (Wallerstein Collection.) Cast described above, p. 130, No. 291.

¹ This and the following marginal numbers are those affixed to the original ivories in the Berlin Museum.

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No. 805. Descent of Holy Ghost. Byzantine. Cast described above, p. 90, No. 200.

No. 806. The Crucifixion. Byzantine. Soldiers in scale armour. Cast described above, p. 96, No. 218.

No. 807. Plaque, 4 in. by $2\frac{1}{2}$ in., with small standing figure of a saint, and with the bust of another above.

No. 808. Byzantine plaque. Standing figure of St. Michael. Cast described above, p. 75. And back of ditto, with cross. Cast described above, p. 75, No. 170.

No. 806. Byzantine? Ascension. Christ in aureola, supported by angels. Cast described above, p. 95, No. 215.

No. 810. Byzantine, 3 in. by $1\frac{1}{4}$ in., standing figure of a Saint ($\Theta\epsilon\omega\pi\alpha\tau\iota\sigma$), holding a small cross, and with a foliated nimbus.

Nos. 813, 814, 815, 816, 817, 818. Six groups of Christ and Apostles, in pairs; small, and in very high relief. (Rhenish-Byzantine.) Casts described above, p. 241.

No. 820. Piece (front of book cover?) with 10 scenes of the Creation. Cast described above, p. 54. (The other leaf of this diptych has the Crucifixion.)

No. 821. Rhenish-Byzantine plaque. The twelve Apostles, in two rows. Cast described above, p. 167, No. 372.

No. 822. Byzantine plaque. Christ seated above with 40 saints below. Cast described above, p. 74, No. 166.

Plaque, $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. 10th or 11th century. Byzantine. The Virgin seated, holding the Child on a rich throne with an ornamented cushion. Two angels in the upper angles.

Nos. 823, 824, 825, 826. Four small plaques: the Annunciation, the Nativity, the Crucifixion, and the Women at the Sepulchre. Casts described above, pp. 187, 188.

No. 827. The Annunciation; Virgin and angel standing beneath a tree. Cast described above, p. 146, No. 322.

No. 828. The Crucifixion, with the spear and sponge bearers, and two weeping figures in the upper part. Cast described above, p. 58, No. 132.

Byzantine plaque. Christ seated under a rich canopy, with two busts of angels above.

No. 829. Descent of the Holy Ghost in flames, on the heads of disciples. Cast described above, p. 168, No. 376.

No. 830. The Annunciation; the Virgin under a rounded arch. Cast described above, p. 160, No. 357.

Nos. 742, 743, 744, 745, 746, &c. A number of chessmen. Casts described above, Nos. 794, 809, 814, 817, 818, 820, 821, 822.

Nos. 748, 749, 750, 751. Draughtsmen. Casts of several described above, Nos. 831, 832, and 834.

Nos. 835. Statuette of the Virgin, and Christ seated, partly painted; the hand of Christ raised in act of blessing. 13th century.

No. 836. Small plaque. The Virgin and Child seated, with angels playing instruments of music. Cast described above, p. 215.

No. 863. Small triptych. 13th or 14th century. Deeply sunk panels with the figures in high relief. Middle piece; below, the Virgin and Child standing between two angels under a trefoiled arch; above, Christ seated, showing his wounded hands; angels holding the spear and cross: on the left wing, the female donor with an angel, and the offering of the three Magi; on the right wing the male donor kneeling, and the Presentation in the Temple.

No. 864. Polyptych. 13th century. The Virgin and Child standing in the middle, excellently carved. On the wings the Annunciation and Nativity (Joseph holding the Child); below, the Three Kings and the Presentation in the Temple.

No. 872. A very fine French diptych, with scenes of the Passion in two rows. 14th century.

No. 873. A large diptych with scenes of the Passion in three rows, under rude Gothic arches supported on thin columns.

No. 874. A very beautiful diptych. French. Scenes of the Passion (under small nearly rounded arches unsupported on columns). On one leaf the Entry into Jerusalem, the Raising of Lazarus, the Last Supper, with St. John leaning on the breast of Christ, St. Peter cutting off the ear of Malchus, the Kiss of Judas, and the suicide of Judas. On the other leaf Christ washing the feet of the disciples, the Agony in the Garden, with the Apostles asleep; the Crucifixion, with the three Mariæ at the side of the Cross, and the spear-bearer kneeling on one side, the sponge-bearer with St. John and attendants on the other side.

Pax, with Decollation of St. John. Cast described above, p. 276, No. 773.

A great casket with numerous plaques of rude work. Scenes of life of Christ, with the Ascension, in the middle at top. Cast described above, p. 244.

Plaque. 12th or 13th century. H. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$ in. Rude German work, rather shallow. The Birth of Christ, under two depressed plain rounded arches. The Virgin lying in a bed below, with outstretched hands, above which is the ornamental crib with the Infant swaddled lying on it, above which are the heads of the ox and ass. At the sides of the crib stand a male and female figure with plain circular nimbi, and at the top are the busts of four angels (without wings), and

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the Holy Dove descending from a cloud ; the border is formed of leaves arranged in triangles, in a pattern not unusual in German MSS. of the 12th century.

Plaque. 11th century. H. $5\frac{1}{4}$ in., W. 5 in. Three compartments : 1. The Last Supper, Christ and the Twelve Apostles seated at a long table. 2. The three Maries holding censers, visiting the Sepulchre, at the round-arched doorway of which is seated the angel ; to the right are the guards in conical helmets and with kite-shaped shields. 3. The Ascension of Christ, whose feet rest on a mountain and who is received into a semicircular cloud, with an angel on each side speaking to the Virgin and saints. The whole is surrounded by a narrow foliated border.

A remarkable Russo-Greek plaque. H. 5 in., W. 4 in. Very shallow work. The Glorification of the Virgin. The centre of the piece forms a lozenge-shaped space, in which is the bust of the Virgin, in low relief, holding the Infant Christ on her left arm ; his head, disproportionately small, is surrounded by a cruciferous nimbus, that of the Virgin being highly ornamented, as are also the dresses of the surrounding figures of angels. From the middle of each of the four sides of the lozenge springs a triangular space, in which are represented the four symbols of the evangelists, on either side of each of which are angels holding different objects. Narrow bands, with inscriptions in minute sacred Slavonic characters, occur in different parts and around the sculpture ; the whole is surrounded by a border, half an inch wide, of incised lines forming an arabesque scroll pattern.

Plaque. H. 5 in., W. 2 in. German ? A front figure of Christ, in richly ornamented robes with a cruciferous nimbus, holding a short cross (of the Byzantine form) in his upraised right hand, his left hand also raised and open. He stands beneath a gemmed and pierced arched canopy resting on round lateral columns with ornamental bases and capitals, on the top of which, in the centre, is the Holy Dove with outstretched wings, and at the four angles are the busts of the evangelical symbols. (Wallerstein Collection.)

Mirror case, with two knights tilting before a castle. Described above, p. 307.

Mirror case, with Cupid discharging arrows upon lovers, p. 307.

Mirror case, with a lover presenting a flower to a lady, p. 310.

A Pax, with the Annunciation. Described above, p. 277, No. 775.

A small plain cylindrical pyxis with conical top. Described above, p. 275, No. 772.

A Crucifix statuette of Christ. 12th century. Described above, p. 174, No. 390.

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Roman group in very high relief of a marriage. Cast described above, p. 28.

Byzantine diptych. 10th-11th century. The Birth of Christ and Presentation in the Temple. Described above, p. 74.

Byzantine plaque. 10th-12th century. Christ and the two Disciples at Emmaus. Described above, p. 82.

Small Russo-Greek panagia and its cover. Described above, p. 100, Nos. 230, 231.

Two leaves of a diptych. 10th-11th century. The Birth of Christ and the Crucifixion. Described above, p. 149, Nos. 329, 330.

Two leaves of a diptych. 10th-11th century. The Annunciation and the Visitation of the Women to the Sepulchre. Described above, p. 150, Nos. 331, 332.

Plaque. 11th-12th century. The Crucifixion. Cast described above, p. 157, No. 348.

Two leaves of a diptych : 1, the Birth of Christ, and Christ seated showing his wounds ; 2, the Crucifixion and the Maries at the Tomb. Described above, p. 196.

Plaque, sylvan scene, with two lovers riding. Described above, p. 197.

Leaf of diptych. The Virgin and Child with two angels. Described above, p. 203.

Several leaves of writing tablets. Described above, p. 203.

Leaf of diptych. The offering of the Three Kings. Described above, p. 205.

Leaf of diptych. The Annunciation. Described above, p. 216.

Leaf of a small diptych. St. George and the Dragon. Described above, p. 211, No. 494.

Leaf of a small diptych. The Birth of Christ. Described above, p. 189.

Leaf of a small diptych. The Virgin and Child, with a male and female saint. Described above, p. 206.

Triptych. 14th century. The Crucifixion, with angels on the sides. Described above, p. 437.

Diptych. 14th century. St. George and the offering of the Magi. Described above, p. 187.

Leaf of diptych. 14th century. The Crucifixion. Described above, p. 192.

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Comb, on one side the Annunciation; the Holy Ghost as a dove flying towards the face of the Virgin. On the other side the offering of the Three Kings. Figured, Becker und Hefner, *Kunstwerke des Mittelalters*, iii., pl. 33.

Head of pastoral staff, from Leisborn, with the Crucifixion on one side and the Virgin and Child on the other side within the volute.

Five horns, described by Bock in Heider, *Mittelalterl. Kunst Denkm.* v. ii., p. 140, including one of the Carolingian period, with medallions enclosing lions, deer, and other animals; also one (from Kloster Limburg?); L. 1 ft. 7 in. 10th century; the body with seven transverse rows of circlets enclosing monstrous animals and birds. Described, Kugler, *Kl. Schrift*, 2, p. 6.

BERLIN ROYAL LIBRARY.

BERLIN.
ROYAL
LIBRARY.

The two leaves of the diptych of the Consul Rufius Probianus. Described above, p. 13, Nos. 39, 40.

Four square plaques, with scenes of the life of Christ affixed on the Codex Wittekindi, by the remarkable artist of the Fejérváry piece of the Adulterous Woman brought before Christ: 1, Christ with SS. Peter and Paul; 2, the raising of Lazarus; 3, the feeding of the 5,000; and 4, Christ seated in the Temple, with his mother approaching (of which last a cast is described above, p. 140).

Plaques, with scenes of the life of Christ, affixed on a copy of the Gospels of the 10th century. Query, Cod. Wittekindi.

Plaque with the Crucifixion. 10th century. On cover of Evangelium. Cod. Lat. fol. 3.

Four small figures of SS. Gregory, Ambrose, Augustine, and Jerome, enclosed in a foliated border, affixed to a sacramentarium of St. Gregory. Casts described above, p. 169, No. 377.

A plaque. Byzantine, with figure of Christ seated, attended by four angels.

Two plaques, one with Christ seated within a double aureola, and inscribed above with A Ω. The other with St. Gregory. Casts described above, p. 137, No. 302.

In the Christian Museum, formed by Dr. Piper, attached to the Royal Academy, is a considerable collection of casts of early Christian ivory carvings, of many of which we have not been able to obtain copies.

BRUNSWICK. ROYAL MUSEUM.

In the Royal Museum are contained various ivory carvings, some of them attached to MSS. as book covers.

A casket of Byzantine workmanship.

A casket of quadrangular shape, with a roof-shaped top, of bone, carved in square compartments, with interlaced dragon patterns, as well as with the curious spiral ornament so peculiar to early Irish work, the bottom with an inscription twice repeated in Runic characters of the 9th or 10th century. Described and figured by Prof. George Stephens, in *Journal Kilkenny Archæolog. Soc.*, vol. IV., 1863; various readings of the Runes given by Mr. Nesbitt, in ditto, vol. V., Jan. 13, 1864, and see Westwood, *Min. and Ornam. of Anglo-Saxon MSS.*, p. 131, pl. 53, f. 8. Caskets described above, p. 335, Nos. 955, 960.

BRUNSWICK.
ROYAL
MUSEUM.

BRUNSWICK CATHEDRAL.

Ivory horn of St. Blaize.

BRUNSWICK
CATHEDRAL.

CAMMIN.

Portions of a large Reliquary casket, with twenty-two ivory plaques with fantastical figures of animals, in a remarkable style. Described, Kugler, *Kl. Schrift.* 1, p. 782; Otte, *Kunst Werk. Mittelalt.* p. 185; Casket described above, p. 338, No. 967.

CAMMIN.

CARLSRUHE.

In the Museum, attached to the Palace, there are a few interesting early ivories, one representing the Ascension; another portraying our Lord standing beneath an arch holding a cross; also, portion of a cylindrical pyx with a representation of a farm and labourers.

CARLSRUHE.
*

CASSELL.

Plaque, with busts of angel and four saints, on cover of Evangelium, 11th century. Described, Kugler, *Kl. Schrift.* 1, p. 53.

CASSELL.

COBURG. DUCAL LIBRARY.

Carved ivory book-cover, representing the Ascension, surrounded by a border of foliage and birds. Heideloff, *Die Ornamentik des Mittelalters*, vol. iv.

COBURG.
DUCAL
LIBRARY.

COLOGNE. CATHEDRAL.

COLOGNE. Conf. Bock, *Das heilige Köln, 1858—1861; Auf'm Weerth,*
CATHEDRAL. *Kunstdenkmäler des Mittelalters in Rheinland.* In the sacristy of the
cathedral is preserved a series of ten elaborate carvings in ivory, of the
Renaissance period.

The ivory pastoral staff of the Archbishop Annon, inscribed,
"Sterne resistentes, stantes rege, tolle jacentes."

The upper portion of the staff of St. Peter, terminating in a round
knob, below which are several narrow bands of Romanesque orna-
ments.

In the MS. inventory of the church treasures, 1671, are mentioned
two ivory reliquaries, but they are no longer to be found.

COLOGNE. ST. GEREON'S CHURCH.

COLOGNE. A circular box with circles, dots, and lines, and a conical top.
ST. Arabian work. 12th century. Bock, op. cit. pl. i. f. 2.
GEREON'S CHURCH.

COLOGNE. ST. URSULA'S CHURCH.

COLOGNE. In the sacristy, with its strange assemblage of skulls and bones, the
ST. reputed relics of the 11,000 virgins, is contained an ivory casket of the
URSULA'S 14th century, with love scenes in four compartments on the top, each
CHURCH. with a pair of lovers under Gothic arches, riding out hawking, seated
together, &c., used as the receptacle of the foot of St. Ursula. Bock.
op. cit. pl. 6; Forster, *Denkmale*, vol. vii. cum fig.; and another some-
what larger casket, with a lady and gentleman playing at chess on the
cover. Kugler, *Kleine Schrift*, 2, p. 234.

COLOGNE. PUBLIC MUSEUM.

COLOGNE. The Walraff Collection, formerly contained in an old building on
PUBLIC the north side of the cathedral, has been lately removed to a new and
MUSEUM. well arranged museum. Here are,—

A plaque, with Christ seated in glory, on cover of Evangelarium.
12th century. Bock, *Heil. Köln.* t. 47.

Two leaves of a diptych, each with two of the Evangelistic symbols
within ornamental circles, the open spaces filled in with bold leaves.
Cast described above, p. 151, No. 334.

Book-cover. The Glorification of Saints Victor and Gereon,
standing on either side of the piece, the Saviour seated in the midst

with His feet resting on the globe; two angels above, and eighteen faints below, their heads only seen, forming two rows, nine in each. See cast described above, p. 155. Bock, Heil. Coln. t. 46, f. 124.

COLOGNE.
PUBLIC
MUSEUM.

Book cover. Christ seated, young and beardless; beneath his feet the four sacred rivers, and the twelve Apostles at the bottom and sides, those at the sides seated one above another in the Byzantine fashion. (Cast described above, p. 135.) Bock, Heil. Coln. t. 47.

Comb of St. Herebert, with the Crucifixion. Carolingian work. Cast described above, p. 315. Bock, l. c., pl. 43, f. 121.

Comb, with large foliated design and winged horses. Carolingian work. Cast described above, p. 316. Bock, l. c. pl. 44, f. 122.

Three pieces, in deep relief, representing the Birth of Christ, the Crucifixion, and the three Marias at the sepulchre. By the same artist as the Abacuc piece in the South Kensington Museum. Casts described above, pp. 158, 159.

Two curious ivory boxes, one with two oxen harrowing, the other with buds, fruit, and leaves, and with a griffin and elephant in front. Casts described above, p. 244. Bock, l. c., pl. 45, f. 123.

In the small architectural museum attached to the cathedral is a copy of the Lyfkirchen ivory of the Crucifixion. Another ivory represents the Marias at the sepulchre, the soldiers standing at the sides of a rounded building, resting on their spears. A small sculpture of the Crucifixion, of rather curious design, similar to one in the Maskell Collection in the British Museum.

Casts of two cylindrical pyxes.

Plaque forming a frieze. 10th-12th century. With branches and foliage. Cast described above, p. 155, No. 342.

Plaque. 11th or 12th century. Christ driving out the Dealers from the Temple, and healing the blind man. Cast described above, p. 158, No. 351.

CORNELIMUNSTER (near AIX-LA-CHAPELLE).

Horn of St. Cornelius, of black buffalo horn set in silver-gilt, with bands of ornament, and supported on two silver-gilt claws. 14th century. Auf'm Weerth, Kunstdenkm. d. Mittelalters Rheinlanden, part 2.

CORNELI-
MUNSTER,
NEAR
AIX-LA-
CHAPELLE.

CRACOW. PUBLIC MUSEUM.

Horn. The upper side with an anchor, and the convex under side with a large lizard, on the head of which is inscribed A^o DCCCXII. Bock in Heider und Eitelberger, Mittelalt. Kunst. II. p. 139, f. 4 and 5; and Mitth. d. k. k. Centr. Commission, iv., p. 39.

CRACOW.
PUBLIC
MUSEUM.

CRACOW. Comb with two rows of teeth. Italian. 14th century. On one side in the middle part is a marriage scene of a king and queen with many attendants, and on the other side a tournament. Mitth. d. k. k. Centr. Comm., iv., p. 40.

CRACOW. COLLECTION OF COUNT SCIPIO.

CRACOW. Triptych. The Virgin standing holding the Infant Jesus under a plain trefoiled arch, with the bust of an angel holding a crown. On the wings are the Annunciation, the Visitation, the Adoration of the Magi, and the Presentation in the Temple. Excellent work. Figured, Becker und Hefner, Kunstw. d. Mittalteers, iii., pl. 57.

CRANENBERG, NEAR CLEVES. IN SACRISTY OF CHURCH.

CRANENBERG, NEAR CLEVES. Twelve small square compartments, some with scenes representing the unrecognized legend of some saint, with angels and evangelistic symbols. 11th century. Figured, Auf'm Weerth, Denkm. Rheinl., pl. 6, f. 7.

An ivory casket. Byzantine. 11th or 12th century. With small square plaques, each with a single figure, a king seated, warriors, &c., separated by rows of small rosettes, like those of the Chair of St. Peter. Figured, Auf'm Weerth, Denkm. Rheinl., pl. 6, fig. 8.

DARMSTADT, ROYAL LIBRARY AND MUSEUM.

DARMSTADT. Portion of one of the leaves of the consular diptych of Flavius Afturius, affixed on the cover of a MS. copy of the Gospels of the 11th century. Engraved in Gorius. (Cast described above, p. 15, No. 44.) Plaques, with the Glorification of Christ, and the prophet Isaiah. 10th century. On cover of MS. 681.

The Royal Museum contains a rich collection of mediæval ivories, including the following :—

A casket, with numerous plaques representing scenes of the life of Adam. 10th or 11th century? With Greek inscriptions. (Similar to a plaque in the Douce Collection,⁵ figured by Gorius.) Casts described above, p. 219. Two of the missing plaques are in the collection of M. Germeau.

A series of figures of the evangelistic symbols, each with four wings. Casts described above, p. 146.

A smaller series, elegantly designed. Casts described above, p. 170.

A circular reliquary in the form of a cupola, in three stages, with full-length statuettes of saints at the sides, in the Byzantine-Rhenish style,

like those of the Meyrick casket. The bottom portion is composed of 20 arches, with figures of evangelists and prophets, above is a row of angels; the second stage has a row of smaller sized saints, and on the top are smaller groups of the Nativity.

A smaller circular box of the same character.

A set of oblong pieces evidently portions of a casket, with deeply undercut work, and with pierced overhanging cupolas, with classical scenes of rude Byzantine work, one representing a king on horseback, with a child standing on a tree, a seated male figure with three children, and a man lying on a couch holding the hand of a female; another with the figure of St. George and the Dragon; another the triumph of Alexander, in a biga, the horses winged, with attendants at one end, and with a naked female figure playing on a lyre reclining on a couch drawn by panthers, with two male figures amongst branches at the other end.

Several caskets with rows of small figures of saints in very high relief of Rhenish-Byzantine work in the style of a curious piece in the collection of the Rev. W. Sneyd.

Circular mirror case. Ascent of the Castle of Love. Cast described above, p. 300, No. 846. Conf. Guénébault, Dictionn. Iconographique, Art. Cours d'Amour.

Portable altar with ivory sculpture like that of Bamberg. Figured, Muller. Beitr. z. teutschen Kunst., 4to., 1832; Labarte, Album, pl. 108.

Nine small plaques of a book cover. 11th-12th century. Christ with the evangelical symbols, and other figures. Cast described above, p. 164, No. 366.

Panel. 12th century. The Saviour in Glory, with the evangelical symbols. Cast described above, p. 168, No. 375.

Plaque. 12th century. Birth of Christ. Cast described above, p. 170, No. 380.

Two pieces of a casket. Love scenes. Cast described, p. 192, No. 439.

Plaque, with two deeply carved figures of females. Cast described above, p. 260, No. 735.

Statuette. Group of Adam and Eve. By François du Quefnoy (il Fiammingo).

Several pieces containing representations of Christ seated in glory, surrounded by the evangelical symbols; one of them is in the form of a small temple.

A small piece with a representation of the Baptism of our Lord.

DARM-
STADT.
ROYAL
LIBRARY
AND
MUSEUM.

Two leaves of a tall narrow triptych with figures of our Lord and St. Peter. (Casts described above, p. 58, No. 131.)

A shrine, in the shape of a Romanesque church, with a central square tower, with two rows of windows and two octagonal turrets. H. $6\frac{1}{4}$ in., W. $5\frac{2}{3}$ in. 12th century. In the middle, a statuette figure of the Saviour in the act of benediction, holding an open book on the knee, sitting beneath a rounded arch ornamented with large foliated crockets; on either side are the evangelical symbols under plain rounded arches with angulated tiled roofs. At each of the two ends stands a knight in armour.

Two leaves of a diptych. Christ seated, holding an open book, and St. Stephen (which has been mistaken for Job) holding a scroll inscribed *ASPICIENS A LONGE ECCE VIDEO DI POTENCIAM* (Acts vii., 55). Casts described above, p. 126, No. 281.

Plaque, with Christ curing the demoniac. By the remarkable artist of the Fejérváry piece of Christ and the Adulterous Woman. Cast described above, p. 141, No. 310. Westw. II. Arch. Inst., XIX., 234.

Plaque, with the Saviour seated in glory, inscribed *LVX-REX-PAX-LEX*. Described above, p. 161, No. 359.

Book cover, with ivory Carolingian plaque of the Crucifixion. 11th century? With the grave of Adam at the foot of the Cross; the nimbus of Christ beautifully tessellated. Cast described above, p. 164, No. 365. Figured by Piper, *Evangel. Jahrb.*

Plaque, with the Crucifixion. The hand of God the Father over the upper part of the Cross, a large dragon at its foot. Phœbus and Diana (not weeping) representing the sun and moon. Cast described above, p. 166, No. 370.

Plaque (portion of the scene of the Ascension). A group of the Virgin and Apostles looking upwards. A very spirited composition. Cast described, p. 156, No. 346.

DEUTZ, NEAR COLOGNE. (PFARRKIRCHE.)

DEUTZ,
NEAR
COLOGNE,
PFARR-
KIRCHE.

Top of a Tau cross, traditionally said to be that of St. Herebert, archbishop of Cologne. The ends terminate in lions' heads,¹ with interlaced work at the sides of the upper jaw and round the neck. At the top, on one side, Christ is seated in an oval aureola supported on

¹ Some most ingenious arguments are contained in the *Mélanges d'Archéol.* vol. i. p. 94, and Bastard, *Bull. Com. Litér. France*, iv., p. 521, to prove that these ornamental lions' heads, which are of such common occurrence, have a mystical meaning.

each side by two wingless angels lying horizontally. On the other side is the Crucifixion, with busts of the Virgin and St. John. On a narrow band is inscribed + RELIQUE SCE MARIE E STI CRISTOFORI; below which is Christ's descent to Hades and the visit of the Maries to the Sepulchre. See Cahier and Martin, *Mélanges d'Arch.* iv., 175; "Le Baton pastoral," *op. cit.*, p. 33; Bock, *Das heil. Köln*, pl. 23, f. 85; Auf'm Weerth, *Denkm. Rheinland*, pl. 42, f. 6, 6a.

DEUTZ,
NEAR
COLOGNE,
PFARR-
KIRCHE.

DRESDEN. PUBLIC LIBRARY.

Plaque, with representations of the Crucifixion, Entombment, Resurrection, and Ascension. 9th-10th century. Affixed on the cover of Gospels, No. A 63. Otte, *Handb. d. Kirchlich. Kunst. Archäol.*, p. 185.

DRESDEN.
PUBLIC
LIBRARY.

DRESDEN (GRÜNE GEWÖLBE).

Conf. J. Labarte, *Histoire des Arts Industriels*, vol. i., text.

DRESDEN.
GRÜNE
GEWÖLBE.

DUSSELDORF (COLL. OF PR. HOHENZOLLERN).

Ivory box, carved with historical subjects. 15th century.

Ivory statuette of the Virgin. Didron, *Annales Archéol.* vol. xviii. (Quelques jours en Allemagne.)

DUSSEL-
DORF.
COLLEC-
TION OF
PRINCE
HOHEN-
ZOLLERN.

EHRENBREITSTEIN. CHURCH OF FORTRESS.

Cover of the gospel book of St. Castor, formerly in the church of that name in Coblenz, with an early Gothic carving of the Crucifixion. 13th century. Auf'm Weerth, *Kunstl. Mittelalters Rheinlanden*, part 2, note p. 65.

EHREN-
BREIT-
STEIN.
CHURCH OF
FORTRESS.

NUNNERY OF ELBINGEN.

Comb of St. Hildegardis (+ 1179), with two rows of teeth, the middle part of earlier date; having, on one side, a race between two quadrigæ, rudely executed, and on the other side three warriors in Roman costume, armed with small round shields and spears and sword, under three rounded headed arches. Roman period.

Hefner, *Trachtenb. Christl. Mittelalt.* I. pl. 38.

NUNNERY
OF
ELBINGEN.

ESSEN CATHEDRAL.

(Conf. Didron Annales Archéol. vol. xviii. Quelques jours en Allemagne.)

ESSEN.
CATHEDRAL.

Plaque, beg. of 11th century, with foliated border, fixed on the richly chased metal cover of the Gospels of the Abbess Theophanu (A.D. 1039-1054). In the four angles the four Evangelists writing, with their symbols; in the middle, at bottom, the birth of Christ; above is the Crucifixion of Christ and the two thieves, with the Virgin, St. John, Ecclesia, Synagoga, and the sponge and spear bearers; four bodies rising from their graves: the Hand of God holding a crown on the top limb of the cross; at the top, in the middle, the Ascension of Christ and two angels addressing the disciples.

Figured, Auf'm Weerth, Kunstdenkm. Rheinl., pl. 27.

Two ivory plaques, each H. $4\frac{3}{4}$ in., W. $3\frac{1}{2}$ in. 11th century. (By the same artist as two plaques in Coll. Rohde Hawkins, Esq., described above, p. 157, of the Last Supper and the Agony in the Garden). 1. The Crucifixion, with allegorical busts of sun and moon, each holding a cornucopia (rather than a torch) within a circular medallion above the arms of the cross; beneath the feet of Christ is a cup; the Virgin and St. John weeping at the sides. 2. The three Marys at the Sepulchre, above which are two angels seated; both surrounded by a foliated border.

Figured, Auf'm Weerth, Denkm. Rheinl. pl. 26, p. 6. Considered to be of the 11th century from their resemblance to the carvings of the reliquary of the Emperor Henry at Quedlinburg.

FRANKFORT. PUBLIC LIBRARY.

(Conf. Labarte, Hist. des Arts Industr. (vol. i. text.)

FRANK-
FORT.
PUBLIC
LIBRARY.

A remarkable plaque of the 9th century. H. 11 in., W. $4\frac{1}{2}$ in. Affixed on a tall folio Lectionarium. In the centre is represented, facing the spectator, a tonsured priest in the act of performing mass by blessing the chalice placed in the centre of the table in front of him. He wears a chasuble, the folds of which hanging over his arms, leave exposed the sleeves of his under robe, which are rather loose and ornamented at the wrists with Greek crosses; the two hands are upraised as high as the breast, entirely open, with the palms towards the spectator. The chalice is of the antique form, with two handles. The paten on the table has three wafers on it; they are annular, with the outline more broadly pearl-shaped, being produced into a small angle in the part where one



CENTRE PART OF PLAQUE.

In the Public Library of Frankfurt.

lies over the other. At each end of the table is an ornamented candlestick and candle, but there is no indication of the latter being lighted, and there are two books lying on the table, one closed, the other open, on which is inscribed, in exceedingly minute letters of the Anglo-Saxon or early Lombardic character, the commencement of the canon of the mass to the word "dona":

FRANK-
FORT.
PUBLIC
LIBRARY.

+ Te igr	ruppliceꝝ
τ cleme	te noꝝ
ntiꝝꝝim	amur et
e pater	petimur
per ihm	ut acce
xpm ꝑi	pta abe
lum tu	ar et be
um dm	nedicaz
noꝝꝝtu	hæc dona

There is no cross or other ornament on the table except the table-cover, the front of which is of open (lace) work, ornamented with rosettes in squares. Above the priest are represented five acolytes standing in a semicircle, each holding a small book, without stoles, their sleeves wide and marked at the wrists with Greek crosses; above them is a baldachin in the shape of a fluted cupola, standing on four columns with Corinthian capitals, the cupola surmounted by three large leaf-like ornaments and with an angel with outstretched wings occupying each of the upper angles of the piece; below the table are five priests standing in a row, with their backs to the spectator, with short chasubles, occupied in singing: the whole surrounded by a foliated border.

Described and figured by Passavant, in the *Archiv. f. Franf. Gesch.* I. pl. 1, 1858 (by whom some of the letters of the inscription were misread). Westwood in *Journ. Archaeol. Inst.*, vol. XIX., p. 229, with copy of the officiating priest.

Two plaques of great interest of the 9th or 10th century, affixed on a *Lectonarium* of the 13th century. On the front, in the middle are two figures, excellently drawn, in the act of disputation, standing on each side of a tree, the foliage of which is beautifully carved. The figure to the right has his right hand raised and open, the left hand holding a roll. The figure to the left has his cloak fastened on his right shoulder, and holds a rod in his left hand, from the top of which hangs a scroll; with his right hand he points energetically downwards to the feet, or possibly to the sandals of the other, perhaps in allusion to his unworthiness to unloose the latchets of the Saviour's shoes, since

FRANK-
FORT.
PUBLIC
LIBRARY.

although neither figure has a nimbus round the head, it is most probable that they are intended to represent the meeting of John the Baptist and the Saviour. The whole is surrounded by a foliated border, around which are arranged nine scenes of the Nativity, small and coarsely executed. The plaque on the back of the volume represents the Saviour seated, surrounded by the symbols of the four Evangelists.

A piece of Italian bone work. 13th century. Christ riding to Jerusalem on an ass; to the right the people holding branches and spreading their garments in the way, above are seen the walls and towers of the city.

FULDA CATHEDRAL.

FULDA.
CATHE-
DRAL.

Conf. Guenébault, *Dictionn. Iconographique* (Art. Licorne).

The ivory pastoral staff of St. Boniface, or of the first abbot, Sturmian; the whorl terminating in a dragon's head, with a unicorn, as the Lamb of God, supporting a cross. Brun. *Lebensg. d. heil. Sturmian*. Fulda, 1799, p. 61; Eckhart, *Francia Orientalis*, 1, p. 241; Munter "*Sinnbilder*," vol. 1, p. 43, pl. 1, fig. 11.

Bastard in *Bull. Com. Langue France*, iv., p. 769, by whom it is referred to the 11th instead of the 8th century.

GOTHA (SCHLOSSE FRIEDENSTEIN).

GOTHA.
SCHLOSSE
FRIEDEN-
STEIN.

The book cover of the gospels of Epternach,¹ gospels of Otho II. (A.D. 973, 983), and Theophania; with the Crucifixion, the spear and sponge bearers only at the sides, and a bust at the foot of the cross, inscribed TERRA, surrounded by a rich metal border, on which are sculptured the symbols of the four Evangelists, the four rivers of Paradise, the Virgin Mary and St. Peter, SS. Willibrord, Benedict, Boniface, and Luidger, with OTTO REX and THEOPHANIV IMP. 11th century. Otte, *Handb. d. Kirchl. Kunst. Archäol.* p. 185, and pl. annexed; and *Zeitschr. f. Christl. Arch. und Kunst*, Bd. 2. t. 17.

Collection of carved ivories, horns, &c. Labarte, *Hist. des Arts Industr.* vol. i. text; Bock, *Das heilige Köln*.

Ivory bas-relief of the Emperor Otto II. and his wife Theophania holding the model of the church of the abbey of Epternach in Luxemburg. *Mitth. d. k. k. Central Commis.* v. 5, p. 151.

¹ Is there not here some confusion between this gospel book and the gospels of Epternach at Aix-la-Chapelle, to which was formerly affixed the ivory of Otho and Theophania, now in the Hotel Cluny?

GOtha. LIBRARY OF DUKE OF SAXE-COBURG.

Book cover, with plaque of the Ascension. Described above, p. 109, No. 248.

GOtha.
LIBRARY
OF DUKE
OF SAXE-
COBURG.

MONASTERY OF GÖTTWEITZ, AUSTRIA.

Bishop's pastoral staff, the volute terminating in a serpent's head, two birds like cocks in the middle, with the necks intertwined, holding a small disk pierced with holes, forming a Maltese cross. Heider und Haufler in Archiv. k. Akad. Wissensch. vol. ii., and Mitth. k. k. Centr. Commission, vii., p. 259, and xviii., p. 187. f. 62.

GÖTT-
WEITZ
MONAS-
TERY.

GRATZ. CATHEDRAL.

Shrine inlaid with ivory plaques, with figures of Fame, Love, &c. 16th century, and inscription in German. Steinbüchel, Reliquien-schreine der Kathedral zu Gratz, 1858; and Mittheil. d. k. k. Centr. Comm. 4. p. 27, and 18, p. 151.

GRATZ.
CATHEDRAL.

HALBERSTADT. DOM.

Conf. Labarte, Hist. d. Arts Indust., vol. i. text; Thomas H. King, The Study Book of Mediæval Architecture and Art, vol. ii.

HALBER-
STADT.
DOM.

Two leaves of the consular diptych, described above, p. 15, Nos. 45, 46. Figured, Mittheil. d. k. k. Central Comm. XV., pl. 1, 2.

Plaque with figure of St. John, with his eagle, and a small figure of an attendant writing his Gospel. 11th century. On cover of Evangelarium in cathedral, illuminated in the Franco-Saxon style. Described, Kugler, Kl. Schrift, i., 134. Figured, Mitth. d. k. k. Central Commission, Wien, XV. p. xxiii., and pl. annex. On the angles of the cover are eight-rayed stars.

A polyptych, the centre portion composed of a seated statuette of the Virgin holding the infant Christ on her left knee, with a bird in her right hand, which the Child has seized by the wings, holding an apple in His left hand. On either side is an angel holding a taper; the whole beneath a Gothic canopy formed of three trefoiled arches, with crockets and pinnacles resting on slender front columns, forming a baldaquin. On the wings are represented the Visitation, the Annunciation, the Nativity, the Offering of the Kings, and the Presentation in the Temple. Gilt and coloured. End of 13th century. Mitth. d. k. k. Central Commission, XIII., p. lxx, and plate annex.

HALBER-
STADT.
DOM.

A reliquary, 15th century, with figures of Christ, the Virgin, and several of the disciples. Bock in op. cit., XV., p. xxiii.

A pyxis, with its velum, with a silver-gilt figure of our Lord seated in glory, with the Virgin and St. John kneeling at his sides. Bock, ut supra.

Two ivory boxes painted with figures holding hawks, and with gilt foliage, with animals. Bock, ut supra.

Byzantine plaque affixed to a small reliquary, with busts of the Saviour, the Virgin, and several apostles, in ornamental tracery. 12th century.

A round box with figures of knights, with their hawks. 12th or 13th century.

A quadrangular box, with medallions of the same period. (Bock in Mitth. d. k. k. Central Comm. Wien, XV., p. xxiii.

HAMBURG. TOWN LIBRARY.

HAMBURG.
TOWN
LIBRARY.

Plaque, with Victory destroying a Wendish soldier. Cast described above, p. 162, No. 361. Westw. in Il. Arch. Institute, XVI., 133.

HANOVER.

HANOVER.

In the Reliquarien Cabinet attached to the Royal Chapel in the palace, previous to the late German troubles, were collected from the ancient churches and monasteries of Hanover, an assemblage of relics and reliquaries of great interest. One of these, in the shape of the Temple at Jerusalem, with a circular dome and four equal sized arms, is enriched all round with enamels and ivory statuettes. It closely resembles one in the South Kensington Museum. Another reliquary has an early ivory carving on its cover, with a representation of the miracle of Cana, arranged in two compartments, the figures very slender in their proportions and deeply undercut. Another book cover is enriched with two Byzantine ivories, one representing the Crucifixion, with the Virgin and St. John, and two angels; the other, the Deposition from the Cross, which stands in the centre of the design, the Virgin seated to the right beneath the arm of the cross, supporting the dead body of the Saviour, St. John standing to the right. On the left side are the two Maries, in stooping attitudes of grief.

HANOVER.
WELFEN
COLLEC-
TION.

HANOVER. WELFEN COLLECTION.

German horn, with rude figures. Ante, p. 278.

HANOVER. COLLECTION OF DR. FR. HAHN.

Five cylindrical pyxes of early date were in the Collection of Dr. Hahn, which were described by him in a quarto work, "*Funf Elfenbein-Getäße des frühesten Mittelalters, Hanover, 1862.*" Two of them have since passed into the Collection of M. Bafilewsky, described above. The other three are—

HANOVER.
COLLEC-
TION OF
DR. FR.
HAHN.

1. The Annunciation. The Virgin seated is engaged in spinning thread, the bottom of the distaff resting in a vessel at the foot of the seat. 2. The Nativity, the Virgin lying on a large couch, with the angel at her side holding the distaff. The Child lying on the top of a huge basket, a female attendant kneeling below. 3. The Flight into Egypt, an angel leading the ass, the Virgin supporting herself on the shoulder of Joseph. Hahn, op. cit., taf. 11, No. 2, p. 15.

2. Extremely rude figure of Christ, young and beardless, holding a short cross (attended by eight disciples all aged and bearded), raising Lazarus. Of doubtful authenticity. Hahn, op. cit., taf. iii., No. 4, p. 35.

3. Jonah cast from a boat to the whale, an angel holding a cross stretches his right hand over the sea monster; and Jonah lying under a gourd leaf, with an angel standing by the side of the whale. Of doubtful authenticity. Hahn, op. cit., taf. ii., No. 5, p. 37.

MONASTERY OF HEILIGEN KREUZ, AUSTRIA.

A very interesting ivory relief affixed on the cover of a book, with a broad acanthus leaf border. 10th–12th century, representing St. Gregory writing, with the Dove whispering in his ear; the seat formed of a reversed Corinthian capital, and the book-desk with rounded arches; above the head of the saint is a rod with curtains tied round lateral columns, with acanthus-leaf capitals, above which is an elaborately carved edifice with round arched columns and windows. Below are three scribes writing. Mitth. d. k. k. Centr. Comm., VI., p. 103, and XVII., p. 168, and tab. annex; Baron E. von Sacken, *Archäol. Wegweiser durch Nieder Oesterreich*.

HEILIGEN
KREUZ
MONAS-
TERY.

HILDESHEIM. IN THE CATHEDRAL (MARIENKIRCHE).

Conf. Kratz. *Dom zu Hildesheim*, 1840.

Horn, like that of Charlemagne; in the Marienkirche. Kratz, op. cit., ii., p. 18, pl. 3 (1840).

HILDES-
HEIM
CATHE-
DRAL.

A book of the gospels, of Bishop Bernward, the cover decorated with crystals and painted miniatures of saints and the evangelical

HILDES-
HEIM
CATHE-
DRAL.

symbols, and with a plaque of ivory in the centre of the cover, representing the Crucifixion carved in low relief, the Virgin and St. John on either side of the cross. Beginning of 11th century. Figured by Kratz, op. cit.

Plaque with the Saviour between the Virgin and St. John, beginning of 11th century, on Evangelarium of Bishop Bernward. Figured, Kratz, l. c.

Plaque with the Crucifixion. 12th or 13th century. In Cathedral Library. Figured, Kratz, op. cit., ii., p. 18, tab. 3.

Pastoral staff of Otho, Bishop of Hildesheim (A.D. 1260). The volute ornamented with star and metal ornaments, terminating in the head of a serpent with open jaws; the middle space occupied by a lamb holding a flag (the top broken off). Inscribed,

✚ OTTO EP̄C̄ I HILDENS

✚ Collige sustenta stimula vaga morbida lenta

Attrahe per primum, medio rege, punge per imum

Pasce gregem norma, doce, ferva corrige forma.

Barrault and Martin, *Le Baton Pastoral*, p. 57, fig. 63.

Head of pastoral staff; the Crucifixion and the Virgin and Child in the centre; ante, p. 266, Nos. 752, 753.

Head of pastoral staff of St. Gothard. In the collection of the Bishop of Hildesheim; the volute plain, forming a double whorl, terminating in the head of a unicorn, holding a Maltese cross in its mouth. Barrault and Martin, op. cit., p. 48, fig. 53.

Deeply-sunk panel. Deposition from cross. Cast described, p. 79, No. 179.

Book cover. Christ with Virgin and St. John, and evangelical symbols. Cast described, p. 151, No. 335.

KAISERWERTH. IN THE CHURCH.

KAISER-
WERTH.
IN THE
CHURCH.

The reliquary of St. Lindbert with ivory carvings. Otte, *Handb.*, p. 186.

MONASTERY OF KLOSTER NEUBURG, NEAR VIENNA.

KLOSTER
NEUBURG
MONAS-
TERY.

Head of pastoral staff of gilt and painted ivory. 14th century. The volute with the Annunciation above; on the outer side, the Almighty in the act of benediction, with inscription, "Ave Maria glacia plena;" and below the circle two recumbent figures. Lind, *Atlas Kirchlicher*

Denkmäler des Mittelalters, 1867; Baron E. von Sacken, Archäologische Wegweiser d. Neider Oesterreich.; Mitth. d. k. k. Central Commission, vol. II. p. 259.

KLOSTER
NEUBURG
MONAS-
TERY.

Diptych. 14th century. The Annunciation and the Birth of Christ on one leaf, and the Death and Coronation of the Virgin. Mittheilungen, vol. XVIII. p. 161; Baron E. von Sacken, op. cit.

Diptych. 13th or 14th century. The Adoration of the Magi and the Crucifixion. Mittheilungen, vol. XVIII. p. 161.

Plaque. 14th century. Mittheilungen, vol. XVIII. p. 161.

Byzantine plaque. Death of the Virgin, Christ receiving the infant-like soul, which an angel carries upwards; thirteen disciples at the head and feet of the couch, one swinging a censer. Mitth. d. k. k. Centr. Comm., VII. p. 142 (figured), and XVIII. p. 168.

Square plaque. Byzantine. 12th century. Death of the Virgin, with seven disciples at the head and six at the feet of the couch, Christ in the middle holding her infant-like soul, two angels above, one flying to receive and one carrying it to Heaven. Very similar to the Louvre piece and to one at Wolfenbützel (*see* Casts), also the plaque in the Munich Library, and a miniature in the Passionale of the Abbess Kunegunda at Prague. Mitth. d. k. k. Centr. Commis. Wien, VII. p. 142.

KREMSMUNSTER MONASTERY.

Diptych. One of the most beautiful works of the 14th century. On one wing is the Adoration of the Magi, an angel holding a crown above the head of the Virgin, whilst another angel floats above bearing a long scroll; on the other leaf is the Crucifixion, two angels tenderly hold the nailed hands of the Saviour, whose lifeless head has fallen on His left shoulder, leaving the cruciferous nimbus fixed at the junction of the arms of the cross; a spear from the side of the Saviour pierces the heart of the Virgin standing to the left. Photogr., S. Kens. Mus. Library, Portfol. 225, No. 44,014.

KREMS-
MUNSTER
MONAS-
TERY.

LEIPZIG. LIBRARY OF THE UNIVERSITY.

A remarkable plaque, with a fine figure of St. Michael and the Dragon. Figured, Gorius, N. Thes. Dipt. vol. iii. pl. 43, p. 306.

LEIPZIG.
LIBRARY
OF THE
UNI-
VERSITY.

A figure of the Madonna affixed on an Evangelarium in the Stadtbibliothek. 10th century.

A chieftain's bishop seated, with two attendants, one holding a book; the pastoral staff with a foliated head. Figured, Becker and Hefner, Kunstwerke des Mittelalters, vol. i. pl. 63.

LYSKIRCHEN, NEAR COLOGNE.

- LYSKIRCHEN, NEAR COLOGNE. Plaque, with very deeply carved scene of the Crucifixion and three long ivory plaques on cover of Gospels in church. Bock d. heilige Koln, t. 35, f. 103.
Cast of Crucifixion described above, p. 165, No. 367.

CHURCH OF MARIA ZELL IN STYRIA.

- MARIA ZELL IN STYRIA. Leaf of a diptych. The Virgin standing, holding the Holy Infant on her left arm, two angels at the sides holding tapers, beneath a plain trifoliated arch, above the upper angles of which are two angels swinging censers. 14th century. Mitth. d. k. k. Central. Commis., XIV. p. 91.

MAYENCE MUSEUM.

- MAYENCE MUSEUM. Several mediæval ivories :—
One of an early date, displaying scenes of hunting arranged upon a femicircular frame.
Another, with a representation of St. George or St. Michael and the Dragon.
Draughtsman, with a group of warriors deeply carved.
Cast of a curious cylindrical pyx now in the Wiesbaden Museum.

MELK.

- MELK. A remarkable portable altar, 11th or beginning of 12th century, in the Benedictine Monastery of Melk, Austria, of a flat oblong form, the sides covered with narrow plaques of ivory, carved with small full-length figures, in very high relief, and much undercut, partly by the same hand as Mr. Sneyd's piece, of which the cast is described above, p. 242. On the front side is the Birth of Christ; in the centre, the Virgin and Child alone represented; to the right, the offering of the three Magi to the seated Virgin and Child, and to the left the Annunciation; the side scenes separated from the middle one by two narrow round towers. The back side has a plaque with two scenes; in the left, the hand of God descends from the clouds holding a circular wreath, which is supported on each side by an angel floating over water. To the right (separated by a tall circular tower) is a standing male figure with a plain circular nimbus (which can scarcely be intended for Christ although so described),

on each side of whom is a seated half naked figure, one a man holding a fish, with a bird beneath him, which has been called an eagle, and the figure hence considered as St. John, but which is clearly intended as a personification of water; the other a female holding what has been described as a torch, but which I should consider to be a cornucopia, indicating the female figure to be the symbol of the earth, as in the ivory of St. Gall, &c. One of the small ends has a figure of Christ, seated, with a pearl-bordered dress, holding a book, and what has been called a sceptre, but which is evidently a broken key, which He is presenting with His right hand to the beardless St. Peter, whilst, with His left hand, he gives the book to the bearded St. Paul. At either end stands an angel with outspread wings with triple rows of feathers. The other small end has the Saviour seated in glory, holding aloft a small cross and a book and two angels. Mitth. d. k. k. Central. Comm. Wien., vol. XV. p. 30, and tab. annex.

Another portable altar, 11th century, of a flattened oblong form, with ivory carvings on the top and four sides, apparently by the same artist as the preceding portable altar. On the top, at one end, is the Lamb of God in an oval aureola, supported by two floating angels; and at the other end, within an oval wreath, the open hand of God resting upon a cross also supported by two angels; each side of the top has five small compartments, in which are the four evangelical symbols, four full-length angels, and two busts of saints or prophets with nimbus; the central porphyry stone is surrounded by the inscription—*DA SUMENDA NOBIS ET CLEMENS SA—CRA CRUORIS—+IHV XPE TUI MISTERIA CORPORIS almi (?)*; and on the outer border is inscribed: *ALTARE DŌ SUONEHILD DEVOTA BENIGNO OSSIB . E . . . QUIESCI CLAUDUNTUR, QUO CIRIACI ILLIUS UT M . . . DETUR CRIMINE . . .*”; proving the donation of the altar by the Margravine Schwanhelde, wife of Ernest of Babenberg, A.D. 1056–1075. On the long front side are figured the Annunciation, the meeting of Maria and Elizabeth, the Nativity, treated in the same way as in the other altar, and the Angel appearing to the Shepherds with their sheep. On the long back side is, to the left, a scene within a temple, much broken; a small figure holding a book? stands upon a pedestal to the right; in front, is a female with hand outstretched, apparently to take hold of the other, and behind her another female figure standing erect. Dr. Lind is unable to explain this sculpture, but it is evidently either the Virgin’s discovery of her son or, more probably, the presentation in the Temple. Then follows the Baptism of Christ, the river Jordan winding round the lower part of His body in a singular manner, the entry into

MELK. Jerufalem, and the Laft Supper; on one of the fhort fides the Offerings of the Three Magi, the Virgin, with two female attendants behind her chair. The other fmall end has loft its ivory; at each of the four angles is a feated figure of an evangelift or prophet. Mitth. d. k. k. Central. Comm. Wien, XV. p. xxxi., and tab. annex.

A “buchfe” and a “pacificale” in this monaftery are alfo defcribed in the Journal of the Mitth. d. k. k. Cent. Commiffion, II. 133, 134.

MINDEN.

MINDEN. Ivory crucifix. 9th century. Affixed on the gospels of St. Linderger; in poffeffion of Herr Krüger.

Plaque, with the Afcenfion. 11th century. Fixed on cover of Evangeliarum in cathedral.

MUNICH. ROYAL LIBRARY.

MUNICH. Conf., Cahier and Martin, *Mélanges d'Archéol.* vol. ii.; Lacroix and Seré, *Le Moyen Age et la Renaissance*, vol. iii.; Labarte, *Hift. d. Arts Induftr.*, vol. i. plates, and vols. i. and ii. text; Kügler, *Handbuch d. Kunftgefchichte*, 1859.

Several MSS. of the Gospels and a miffal formerly belonging to the Emperor Henry II. (A.D. 1002–1024), formerly at Bamberg, are ornamented with ivories on their covers. See Förfter's *Kunftgefch.* vol. i. pp. 58–65, tab. 5; and *Denkmale* Bd. i. 23, and Bd. ii. 5.

Plaque. 10th century. (On MS. Cim., No. 57). The Crucifixion. Above are three angels in the clouds with the hand of God; on each fide Sol and Luna within circles driving quadrigæ, that of the latter drawn by oxen; ferpent at foot of crofs, at the bottom are bodies rifing from their graves; with perfonifications of earth, water, and a feated female figure, and in the middle the three Maries at the fepulchre. Caft defcribed above, p. 124, No. 276. Figured, Cahier and Martin, *Mélang. d'Archéol.*

Plaque. 9th or 10th century. The Baptifm of Chrifft, affixed to the MS. Cim. 56 B. No. 3. On the back of the cover are ivory carvings of the Annunciation and Birth of Chrifft. Caft defcribed above, p. 123. See Jaeck, *Befchr. d. Offentl. Biblioth. Bamberg*, p. xlvi.; and Kugler, *Kl. Schrift.* I. 79.

Plaque. Byzantine? 9th–10th century. In three compartments
1. The Afcenfion. 2. The three Maries and the angel at the tomb,

under pierced rounded canopies. 3. The Crucifixion of Christ and the thieves. Cast described above, p. 136, No. 298.

Plaque. Carved in very high relief (fixed on Miffal, Cim. 60, A.D. 1014). Crucifixion, with the heads of six angels in a row at top. At the bottom are the three Maries at the tomb; the angel seated in the middle; the tomb and sleeping soldiers to the left. Cast described above, p. 124, No. 276.

Plaque. Byzantine. (Cim. 58 B. No. 4.) Excellent work. Death of the Virgin, beneath a pierced canopy, two angels receiving her soul from the Saviour. Cast described above, p. 82, No. 182.

Diptych, with the Crucifixion, rising from the tomb, and Ascension, from the book of the Gospels of St. Ulrich. (Cim. 53.) See Kugler's *Kunstgesch.* I. 65; Förster, *Denkmale*, vol. 6. pl.

MUNICH.
ROYAL
LIBRARY.

MUNICH. BAVARIAN NATIONAL MUSEUM.

Conf., Becker und Hefner, *Kunstwerke d. Mittelalters*, vol. ii. 1857; Labarte, *Histoire d. Arts Industr.*, vol. i., Album; vol. i., texte; Kugler, *Kl. Schrift.*, i., p. 90.

MUNICH.
BAVARIAN
NATIONAL
MUSEUM.

The Old Royal Museum of Munich (Verein. Samml.) has recently been reorganised, the antique classical remains having been removed to the Glyptotheca, the mediæval objects to the New Bavarian National Museum, whilst the Ethnographical Collection is still maintained in the Schloß Garden. In the mediæval portion were contained more than 300 carved ivories, the majority of which, however, are of the period of the renaissance. Of the more ancient ivories, the following are the most remarkable:—

Plaque. 10th century. No. 398. H. $8\frac{1}{2}$ in., W. 4 in. The Crucifixion. Sol and Luna on circles above the arms of the cross, the Virgin and St. John with Longinus and the sponge bearer at the side, a serpent twining round foot of cross, with personifications of the earth and sea. At foot are the sleeping soldiers in contorted attitudes, with the three Maries and the angel. Figures meagre. Descr., Kugler, *Kl. Schrift.*, i., p. 90. Figured, of an enlarged size, Cahier and Martin, *Mélanges d'Archéol.*

Two plaques, on cover of Evangelium of Bishop Ellenhard of Freyung (circ. 1051). One with scenes of the Passion. Cast described above, p. 95, No. 216; Figured, Förster, *Denkmale*, Bd. 6. s. 1. The other with scenes of the Birth of Christ and rising from the dead.

MUNICH.
BAVARIAN
NATIONAL
MUSEUM.

Plaque. The Maries at the sepulchre, and the Ascension of Christ. Excellent work.¹ Described above, p. 337, No. 964. Mrs. Jameson, History of Our Lord, II., pl. opp. p. 263; Mitth. d. k. k. Centr. Commis. Wien, VI. p. 110. Figured, ib. vol. VII. p. 87; Förster, Denkmale, vol. 7, pl.

The Casket of Cunegunda. Described, above, p. 336, No. 961.

Draughtsman. Terra with dragon and hare, *ante*, p. 296.

Cheffman. Worship of the golden calf, &c., *ante*, p. 293.

Casket. 14th century. With various subjects. Described above, p. 336, No. 962.

Casket. 15th century. With scenes of life of Christ and saints. Described above, p. 337, No. 963.

A number of tankards, with mythological subjects and statuettes, of the 17th century. Described above, Nos. 943-954, pp. 331-334.

Sheath of hunting knife. Described above, p. 338.

Large falver, with plaques of mythological and other subjects. Described above, p. 340.

Chandelier, with fruits and flowers. Described above, p. 340.

Cylindrical pyx, with hunting scenes, *ante*, p. 275, No. 773.

Plaque, with two standing male figures clothed in the Roman toga, one bearded holding a roll, the other beardless holding a book. 6th or 7th century. Like two plaques in library of Bamberg described by Waagen. Mitth. vol. VI. p. 110.

Square reliquary with ornamental ivory plaques, carved with foliage and animals intertwined. Of the late 12th century period. Mitth. vol. VI. pp. 111, 114.

Plaque. 12th century. An archbishop, standing, with two priests at his feet. Described above, p. 170, No. 379.

Deeply carved leaf of diptych. H. 7 in., W. 4½ in. Christ, beardless with long flowing hair, seated enthroned, holding a large open book and blessing with his right hand, beneath him standing figures of SS. Peter holding a key and Paul holding a book. Borders of acanthus and pearls. Mitth. VI. p. 114.

Leaf of diptych, with the Birth of Christ, beneath two unequal sized round headed arches. Over the slanting bed of the Virgin is suspended a large curtain, as a cloud, out of which arise the busts of two angels. H. 3¾ in., W. 5¼ in. Mitth. VI. p. 114.

¹ The lower portion of this plaque agrees almost precisely with the same subject in the small and remarkable ivory in the Fejérváry Collection at Liverpool. The sleeping attitude of one of the guards so highly praised by Mr. Scharf (in the Introduction to the volume of the Great Manchester Exhibition) is identical with the Munich ivory.

Four portions of an ivory reliquary from Bamberg, with male figures beneath rounded arches. Mitth. VI. p. 114. These plaques are $4\frac{1}{2}$ in. high, and two of them are $9\frac{1}{2}$ in., and two are 4 in. wide; each of the former has four and each of the latter two figures with plain nimbi, standing between rounded or squared columns with Corinthian capitals, each holding a scroll but without any especial attribute, and doubtless intended for the twelve prophets of the Old Testament. A straight bar runs across each plaque over their heads, from which two curtains are suspended under each arch, with representations of the twelve signs of the zodiac over the heads of the twelve prophets, a juxtaposition which is occasionally found in the calendars of illuminated psalters and missals of the middle ages, as in the *Horæ* of the Duke of Anjou in the Paris Bibliothèque, published by Mr. Humphreys, where the twelve Apostles are also associated with the prophets and zodiacal symbols; a special prophecy and a separate portion of the Apostles' creed being assigned to each month in scrolls in the hands of the respective figures. A duplicate of one of the smaller pieces in the Berlin Museum is described above, p. 162, No. 360.

MUNICH.
BAVARIAN
NATIONAL
MUSEUM.

Front of a reliquary casket, with figures of Christ and the Twelve Apostles.

Small diptych. 14th century. The offering of the Three Kings, the entry to Jerusalem, the Crucifixion, and the *Noli me tangere*.

Two pastoral staves. Nos. 405 and 406. One (first half of 14th century) with the coronation of the Virgin by Christ, both seated. Figured, Becker und Hefner, *Kunstwerke d. Mittelalters*, vol. ii. pl. 51; Casts published by Kreittmayer, of Munich; Labarte, *Arts Indust.*, texte.

Statuette. The Madonna, seated, with the Infant standing on her knee, each holding a book. Figured, Becker und Hefner, *Kunstwerke, d. Mittelalters*, vol. iii. pl. 19.

Byzantine plaque. H. 7 in., W. $4\frac{3}{4}$ in. Standing figure of Christ between the Virgin and St. John, with inscriptions in Greek uncials. The figures tall and slender, the draperies well cast. 11th century. No. 406. Labarte, *Hist. Arts Indust.*, texte.

Small plaque, $1\frac{1}{2}$ in. square, with a deeply carved and spirited figure of the winged bull of St. Luke holding a book, within a raised circle resting upon a square ornamental base.

Roman comb. H. $4\frac{3}{4}$ in., W. $3\frac{1}{4}$ in. With two rows of teeth; in the square centre, on one side Neptune and Amphitrite riding on the dolphin, and on the other the three naked Graces engaged at their toilet. (Genuine?)

MUNICH.
BAVARIAN
NATIONAL
MUSEUM.

A remarkable plaque, 12 in. wide by 4 in. high, having in the centre a standing figure, with outstretched arms (like one of the female Orantes), between two large candlesticks, destitute of nimbus, but evidently intended for Christ rather than the Virgin Mary; on each side are the heads of two of the evangelical symbols within circles, and the busts of six apostles. The whole surrounded by a border, $1\frac{1}{4}$ inches wide, composed of arabesque scrolls of vine stems, foliage and fruit, with animals and birds. Poor work, probably of the 12th century.

A semistatuette of the Virgin, seated and crowned, holding the Child standing on her knee to the left; He holds an apple in his right hand and caresses His Mother with the left hand. 13th century. 6 in. high. French work.

Fragment of leaf of a diptych. 14th century. German. H. 3 in., W. 4 in. Judas bargaining with the priests and the Kiss in the Garden, with Peter cutting off the ear of Malchus. Very spirited, with the features strongly exaggerated.

Diptych, of good French work. 14th century. Each leaf $6\frac{1}{2}$ in. high, $3\frac{3}{4}$ in. wide, divided into two compartments, each under a Gothic canopy of five slightly pointed trefoiled and crocketed arches. 1. Above, the Crucifixion, with two angels in the upper angles holding the sun and moon; at the sides of the Cross, Longinus kneeling, with the spear resting on his shoulder, and the sponge bearer holding a bucket; on his left hand the three Maries on one side, and St. John and two Jews on the other, one holding a shield formed like a large human face; below, the Virgin holding the Infant and SS. Catherine and Barbara, and St. Michael slaying the dragon. 2. Above, the Entombment of the Saviour; below, five saints, including St. John, holding the lamb, SS. Peter, James of Compostella and Andrew.

Small diptych. French. 14th century. Each leaf $4\frac{1}{4}$ in. high, $2\frac{3}{4}$ in. wide, in two compartments, each surmounted by a Gothic canopy of four slightly pointed trefoiled arches. 1. Above, the Virgin seated on a large throne holding the Child on her knees and crowned by two angels, two other angels kneeling at her feet playing on instruments of music, SS. John the Baptist and James of Compostella. 2. Above, the Crucifixion, with Longinus piercing the side of the Saviour and the sponge-bearer; to the left a group of females and to the right of male figures; below, each leaf has representations of the legends of two Saints.

Square Byzantine plaque, with fine standing figure of the Virgin holding the Holy Child. At the foot of the piece, at the left hand corner, is a small kneeling figure. See *ante*, p. 97, No. 219.

MUNICH. ROYAL CHAPEL.

Ivory crucifix, attributed to Aleffandro Algardi. 17th century.
Labarte, *Hist. des Arts Industr.*, vol. i. texte.

MUNICH.
ROYAL
CHAPEL.

COLLECTION OF H. DREY, MUNICH.

Chefs king. H. $4\frac{1}{4}$ in., W. 3 in. The chief figure is seated on horseback, crowned, holding a shield in front of his breast. At the bottom, in front, are seven small figures of cross-bowmen, at each side of the king is the small figure of an attendant holding a gigantic spear with banners, and the back of the piece is formed of three rows of small bowmen (six in each row), with the pointed battlements of a castle at top. Rude workmanship.

MUNICH.
COLLEC-
TION OF
H. DREY.

MUNICH. COLLECTION C. DYCK.

Circular draughtsman. A nude figure of a female suckling two monstrous animals. Inscribed round the border, TERRA, LEPUS, DRACO. Figured, Becker and Hefner, *Kunstwerke d. Mittelalt.* ii. pl. 23, f. 1.

MUNICH.
COLLEC-
TION
C. DYCK.

Circular draughtsman. A male figure discharging an arrow against two centaurs. Inscribed round the border, TELIS ARGILLI RULSE ST FERE, *i.e.*, Telis Achilleis pulsæ sunt feræ. Figured, Becker and Hefner, *l. c.*, pl. 23, f. 2.

Circular draughtsman. A male figure cutting off the head of a prostrate figure, described as a man cutting off a woman's head, but which I regard as David cutting off the head of Goliath. Figured Becker and Hefner, *l. c.*, f. 3.

MUNSTER CATHEDRAL.

Conf. Didron, *Annales Archéol.* vol. xviii. (Quelques jours en Allemagne).

MUNSTER
CATHE-
DRAL.

Group of figures in ivory, beneath a baldachino of silver, of the Virgin and Child between SS. Dorothea and Catherine and angels. 15th century?

Carved ivory box, representing nine armed knights escutcheoned and crowned. 14th-15th century.

MUNSTER
CATHEDRAL.

Reliquary, in form of a tower, enclosing a carving in ivory of Samson strangling the lion ; Delilah cutting off the hair of Samson ; Aristotle and Alexander's mistresses ; and Lot and his daughters. 15th century.

Plaque, with the Descent from the Cross, on the cover of the Evangelium of Hoxter in Collection of Herr. v. Muhlen.

NORDLINGEN. WALLERSTEIN COLLECTION IN SCHLOSS
MACHINGEN, NEAR NORDLINGEN.

NORD-
LINGEN.
WALLER-
STEIN COL-
LECTION IN
SCHLOSS
MACH-
INGEN.

Circular mirror case. End of 13th century. Combat of knights before a castle, three on horseback, and ladies who pelt the knights with roses, two of them emptying a basket of flowers over the combatants ; one of the knights aiming with a cross-bow charged with a rose at one of the ladies on the battlements. Cupid above, on the top battlement, discharging an arrow ; on the lower battlements are several pairs of lovers. Figured, Becker und Hefner, Kunstwerke des Mittelalters, vol. ii. pl. 41.

Plaque, with three compartments. 1. Christ and the Virgin and Apostles ; 2. The Miracle of Cana ; and 3. Christ curing the leper (not the blind). Cast described above, p. 130.

NUREMBERG. GERMANIC MUSEUM.

NUREM-
BERG.
GERMANIC
MUSEUM.

Conf. "The Art and Culture Historical Collections of the Germanic Museum, Nuremberg."

A chess bishop. 15th or 16th century. The bishop, wearing his mitre and bearing his pastoral staff surmounted by a cross, is riding on horseback, with 12 small figures round the base of the piece, of these eight are bowmen, and four are ecclesiastics, one with a book, one with a censer, and two walking. Weininger in Mitth. d. k. k. Central. Commis. Wien. vol. XV. p. cxi. with figures.

Group, open cut work. 13th century. A spirited group of a king and several knights in armour on horseback, armed with swords, fighting beneath a tent or canopy. Figured, Becker and Hefner, Kunstwerke d. Mittelalters, vol. ii. pl. 10.

A chess knight on horseback, with a panzer-helmet, shield on which is emblazoned a man's leg, sword and spear ; the lower part of the piece surrounded by small figures of bowmen. Weininger in Mitth. d. k. k. Centr. Comm., XV. p. cxli, with figure.

Byzantine plaque. 12th century. The Crucifixion, with the Virgin and St. John at the sides of the Cross.

A very spirited plaque with St. George or St. Michael and the Dragon. 15th century. German work.

NUREM-
BERG
GERMANIC
MUSEUM.

Casket, with six figures in separate plaques performing a morris dance. A.D. 1425. Figured, Becker and Hefner, *Kunstw. d. Mittelalt.*, ii. pl. 22. (Photograph of casket. S. Kens. Mus. Library, portfol. 250, No. 44,890, also No. 53,499).

A circular mirror case and a tablet, 14th century, with amatory scenes.

Small plaque. 14th century. The Birth of Christ.

Small plaque. 14th century. The offering of the Magi.

Plaque. 14th century. Death of the Virgin. German work.

Two plaques. 14th century, with figures of St. John the Evangelist and St. Paul.

Plaque, with busts of four Saints in high relief.

THE SUNDERMAHLER COLLECTION AT OBERNBURG.

Draughtsman. Samson strangling the lion. Inscribed SANSON HUNC FORTEM . FORTIS VICERATQ . LEONEM. Figured, Becker and Hefner, f. 4 ; *Kunstwerke d. Mittelalters*, ii. pl. 23, f. 4.

OBERN-
BURG.
COLLEC-
TION
SUNDER-
MAHLER.

OSNABRUCK. TREASURY OF CATHEDRAL.

The comb of Charlemagne, with figure of Christ giving the Gospels to SS. Peter and Paul. Conf., Lubke, *Mittelalterliche Kunst in Westphalen*, 1853.

OSNA-
BRUCK.
CATHE-
DRAL.

PESTH. NATIONAL MUSEUM.

Three saddles with ivory carvings of scenes of chivalry. 15th century. Figured, Edler v. Franzensschuld in *Mitth. d. k.k. Centr. Commis.*, X. pp. 1-11.

PESTH.
NATIONAL
MUSEUM.

A large plaque, with the Crucifixion and the holy women at the sepulchre ; with borders of acanthus leaves. 11th century.

Two small square openwork plaques, with figures of the four Evangelists writing. 11th century.

Plaque, with St. Francis of Assisi, surrounded by listening birds and fishes, according to his miraculous legend. 13th century.

An oblong reliquary, with standing figures of the apostles and other saints. 12th century.

PESTH.
NATIONAL
MUSEUM

A diptych. North France. Of excellent work, with figures under a baldaquin. Middle of 14th century.

A diptych, with scenes of the Passion. 14th century.

Two plaques, with the Offering of the Magi. 14th century.

A plaque, with Balaam and the Ass. 14th century.

Two plaques. 14th century. The meeting of SS. Joachim and Anna, and the Annunciation of the Virgin.

Two caskets decorated with ivory carvings.

The above are described in detail in Mitth. d. k. k. Central Commission, XII. p. 117 —.

PRAGUE. IN TREASURY OF CATHEDRAL.

PRAGUE.
TREASURY
OF CATHEDRAL.

The "Knauf" and "Parirftang" of St. Stephen, ornamented with ivory.

The horn of Roland. Described above, p. 277, No. 777; also described and figured, Mittheil. d. k. k. Central Commission, Wien, VI. p. 281, XVII. p. 35, and XVIII. p. 215, f. 94; Bock in Mittelalterliche Kunst Denkmale d. Oesterreich. Kaiser St., vol. 2, p. 134, and Plate 25, fig. 1; Eye and Falke, Kunst. und Leben der Vorzeit.

Another horn of ivory, with two bands of interlaced ribbon patterns and garlands, and at the wide end a horseman riding towards a building with conventional foliage. Described, Mittheil. d. k. k. Central Commission, VI. p. 282, and XVII. p. 35; Figured, Bock, ut supra, p. 136.

Plaque, fixed on the cover of the remarkable Franco-Saxon Evangelarium, with a fine ivory figure of St. Peter, seated, holding the keys. Mitth. d. k. k. Centr. Commis., Wien, XVI. p. 101, fig. 1. Cast described above, p. 58, No. 130.

A statuette of the Virgin and Child on a silver pedestal. 13th century. Mitth. d. k. k. Central Comm., XV. p. 15, and XVIII. p. 215, f. 93.

QUEDLINBURG. SCHLOSSKIRCHE.

QUEDLIN-
BURG.
SCHLOSS-
KIRCHE.

Conf. Steuerwald und Virgin, Die Mittelalterliche Kunst schatze zu Quedlinburg; Bock, Das heil. Köln, 1858; Kugler, Hand. d. Kunstgeschichte, 1859; Ranke und Kugler, Beschreib. der Schlosskirche zu Quedlinburg, Berlin, 1838.

The comb of the Emperor Henry II., the Fowler, with only one row of teeth, the handle with a deep notch, with ornamental scroll

work set with jewels. 11th century. Figured, Becker und Hefner, *Kunstw. d. Mittelalters*, i. pl. 61; Kugler, *Kl. Schrift.*, i. p. 632.

QUEDLIN-
BURG.
SCHLOSS-
KIRCHE.

Reliquary casket of the Emperor Henry I., covered with reliefs in ivory representing scenes from the history of Christ, and seated figures of the twelve apostles, with engraved silver-gilt plates with figures of the Virgin and saints, and filigree work with precious stones, and on the cover with a figure of Christ seated in an oval aureola, and the symbols of the Evangelists in the corners. 10th and 11th centuries. Figured, Steuerwald und Virgin, *ut supra*, Nos. 25, 28; Kugler, *Kl. Schrift.*, i. p. 627. Casts of the top and four sides described above, p. 232-234.

Reliquary casket of the Emperor Otto I., with gold ornaments and precious stones. In the centre, in front, a large antique cameo in amethyst, surrounded by figures of the twelve apostles standing in niches; and above, in lunettes, the twelve signs of the zodiac. At the bottom of the box is a silver plate covered with representations of saints on either side, and of the Saviour enthroned, with the Abbess Agnes and the Prior Oderade kneeling in front. With inscriptions, all in niello. 12th century. Figured, Steuerwald und Virgin, *ut supra*, Nos. 29-31; Kugler, *Kl. Schrift.* i., p. 629.

Cover of an evangelistarium, with plaques of the Nativity, Baptism, Crucifixion, and Descent from the Cross. 11th or 12th century. Figured, Steuerwald und Virgin, *Mittelalt. Kunst. in Schloßk. z. Quedl.*, tab. 2; Kugler, *Kl. Schriften*, i., p. 626.

MONASTERY OF RAIGERN IN MAHREN (AUSTRIA).

Pastoral staff, with octagonal stem, the volute inscribed, on one side, "XPS vincit XPS regnat XPS imperat." Within the volute (which is margined on the outside with curling leaves) is a carving of the Crucifixion, with the Virgin and St. John on one face, and on the other face with the Virgin and Child standing between two angels holding tapers. *Mith.* k. k. Centr. Commission, VII. pl. x, p. 259, and XVIII. p. 209.

RAIGERN
MONAS-
TERY.

RATISBON. IN THE SACRISTY OF THE RAMWOLDS GRUFT.

Head of the pastoral staff of St. Wolfgang; the volute forming two whorls, ornamented with leaves, and ending in the middle in the head of an unicorn. *Mith.* d. k. k. Central Commission, XVI. p. 93.

RATISBON.
SACRISTY
OF THE
RAMWOLDS
GRUFT.

RATISBON. CHURCHES OF NEIDER MÜNSTER AND ST. EMMERAN.

RATISBON. Head of a bishop's pastoral staff, ornamented with knobs of interlaced ribbon work, the volute terminating in a dragon's head holding a fruit. *Op. cit.*, xvi., p. 164, f. 22; Cahier and Martin, *Mélanges d. Archéol.* vol. iv. In the Neider Münster.

CHURCHES OF NEIDER MÜNSTER AND ST. EMMERAN. An early pyx or ciborium, with a conical top, with full-length figures of eight apostles in niches, and on the roof-like cover are eight half figures of apostles with books in their hands. 11th century. Figured, Becker und Hefner, *Kunstw. d. Mittelalters*, iii. pl. 51; Mitth. d. k. k. Centr. Commissions, vol. XVI. p. 93. In St. Emmeran's church.

Head of the pastoral staff of St. Wolfgang, with a central circular disc, supported by a hand in the lower part of the whorl, on which is carved, in low relief, a seated figure of a bishop holding a model of a church in one hand and his pastoral staff in the other; the stem ornamented with precious stones. In St. Emmeran's church.

REIN IN STYRIA. CISTERCIAN MONASTERY.

REIN IN STYRIA. A fine mirror case. The storming of the castle of Love. Below are two knights armed cap-à-pie on horseback, attacking each other with swords; over the gateway a damsel pelts the knights with roses; to the right a knight scales the wall on a rope ladder; knights and ladies on the battlements, and Cupid, crowned, holding a spear with a dove at the top. Mitth. d. k. k. Central Commissions. XII. p. 4, and XVIII. p. 164, f. 22.

SAYN.

SAYN. In the monastery church is a reliquary (A.D. 1204?), with ivory carvings. Otte, *Handb.*, p. 186.

SALZBURG. BENEDICTINE NUNNERY OF NONNBERG.

SALZBURG BENEDICTINE NUNNERY OF NONNBERG. Pastoral staff, partly gilt, the volute arising from the transverse mouth of a dragon, and terminating in a dragon's head with outstretched tongue. In the middle is a rudely carved Agnus Dei, holding a long staff terminating in a Maltese cross at the side of the neck, and with gothic foliage below the feet of the lamb. On the outside of the whorl are

also crockets of foliage; the volute is inscribed on one side in gilt letters, "X Salve regina misericordie," and on the other, "Ave Maria gracia plena Dominus tecum," in Lombardic capitals. 13th century. Heider and Eitelberger, *Mittelalt. Kunst* d. ii. p. 35, and tab. 6; and *Mittheil. d. k. k. Centr. Commission*, p. 189, f. 65.

SALZBURG.
BENEDICTINE
NUNNERY
OF NONN-
BERG.

Ivory plates affixed to a faldstool. 11th century. Scenes of monastic life, with figures of saints and ornamental details. *Mittheil. d. k. k. Centr. Comm. Wien*, vol. VI. p. 104.

SALZBURG. MONASTERY OF ST. PETER.

Reliquary casket, with elegant arabesque designs, with animals and birds in the foliage, opencut. 12th century. *Mitth. d. k. k. Centr. Comm. XVIII.* p. 169, f. 31.

SALZBURG.
MONAS-
TERY OF
ST. PETER.

The tau pastoral staff of St. Rupert, Bishop of Salzburg, with octagonal stem, having an inscription round the top; the head of the tau terminating in two volutes ending in serpents' heads. 11th century. Lind, *Atlas Kirchlicher Denkmäler d. Mittelalters*, 1867; *Mitth. d. k. k. Centr. Comm.*, XVIII. p. 187, f. 61.

SEITENSTETTEN MONASTERY.

Plaque by the singular artist of the Fejérváry piece of the Woman taken in Adultery. In the middle, Christ seated upon a large circular wreath, His right hand extending and touching the model of a church, with rounded apex offered by a crowned person with two attendants, to the Saviour; on the left hand of Christ, St. Peter, with the keys, and two other saints. *Mitth. d. k. k. Centr. Comm.*, 3d Jahrb., II. p. 126, fig. 29, and vols. VI. p. 104, and XVIII. p. 167, fig. 29.

SEITEN-
STETTEN
MONAS-
TERY.

SIEGBURG, NEAR THE RHINE.

The tomb of Bishop Anno II., carved in the middle of each side with two dragons fastened together by their necks. Figured, Auf'm Weerth, *Kunst. Denkm. Rheinl.* pl. 47, f. 3.

SIEGBURG,
NEAR THE
RHINE.

The pastoral staff of the same Bishop Anno II., the volute plain, terminating in a serpent's head, with a bird in its mouth. Figured, Auf'm. Weerth, pl. 48, f. 2.

SIGMARINGEN. COLLECTION OF FURST VON HOHENZOLLERN.

- SIGMAR-
INGEN.
COLLEC-
TION OF
FURST VON
HOHEN-
ZOLLERN.
- Scandinavian horn, with fleurs-de-lys and figures. *Ante*, p. 280.
Chessman, with figures. *Ante*, p. 294.
Plaque. H. $1\frac{7}{12}$ in., W. $1\frac{1}{12}$ in. A spirited little group of the Holy Family, in front are the Virgin and St. Anna seated upon a wide seat holding the naked Infant between them, at the back stand Joseph and Joachim.

STUTGARD. KUNST KAMMER.

- STUTGARD.
KUNST
KAMMER.
- Byzantine ivory carving of the Ascension, with trees at the sides, and a Greek inscription. Figured, Heideloff, *Die Kunst des Mittelalters in Schwaben*, pl. 19.

TRENT. CHURCH OF ST. APOLLINARIS.

- TRENT.
CHURCH
OF ST.
APOLLINARIS.
- Pastoral staff, with ivory volute forming a spiral whorl, with round knobs on the outer edge, and terminating in a snake's head in the centre. Mitth. d. k. k. Centr. Commiss., IV. p. 17.

TREVES.

- TREVES.
TREASURY
OF THE
CATHEDRAL.
- In the treasury of the cathedral, in the custody of the Canon von Wilmowsky, is the ivory carving of the reception of the holy relics by the Empress Helena. Cast described above, p. 64, No. 148; Figured, Auf'm Weerth, *Kunst Denkmäler Rheinlanden*; Westwood in *Journ. of Arch. Institute*, vol. XX., p. 149.

Deeply incised plaque. 10th century. Christ with Saints Peter and Paul. Described above, p. 130, No. 292.

Plaque, with the Presentation of the Infant Christ in the Temple, and the Baptism of Christ. 11th century. Affixed on the cover of a Greek lectionarium. Cast described above, p. 145, No. 320.

Plaque, with the Crucifixion (no cross, however, being represented), with the Virgin and St. John. 12th century. Affixed on an Evangelarium of 12th century. Byzantine. Figured, Auf'm Weerth, *Kunst Denkm. Rheinl.*, pl. 57, f. 4.

Eight plaques on the cover of evangelarium, four evangelical symbols, a bishop and female saint, and figures of the Church and

Synagogue. Figured, Auf'm Weerth, pl. 58, f. 4. Described above, p. 171, No. 382.

TREVES.
TREASURY
OF THE
CATHEDRAL.

Plaque. Byzantine. H. $6\frac{1}{2}$ in. by 6 in. 11th or 12th century. Affixed on the cover of the Gospels of Paderborn. The Annunciation, divided into two compartments by three slender columns supporting two slender rounded arches slightly ornamented. To the left the archangel stands with outstretched wings; on the ground before him is a shallow dish with three small round loaves. To the right the Virgin, tall and thin, standing erect upon a foot-cushion before a seat without any arms or back, holding a distaff in her left outstretched hand, her right hand resting on her breast. The draperies arranged in long straight folds. Figured, Auf'm Weerth, Kunst. Denkm. Rheinl., pl. 58, f. 4.

TREVES. PUBLIC MUSEUM.

In this Museum are a few carved ivories, including—

A small Roman piece, representing a procession of Roman soldiers on foot and horseback. Cast described above, p. 8, No. 26. Figured, Auf'm Weerth, loc. cit.

TREVES.
PUBLIC
MUSEUM.

Small group of the Crucifixion, of unusual design, similar to a piece in the Maskell Collection in the British Museum.

Plaque, with figure of St. Peter standing on the dome of a temple, holding a scroll, inscribed Sta. Trev(eris). Cast described above, p. 130.

Centre of triptych. Byzantine. Christ, with the Virgin and St. John, and two archangels. Cast described above, p. 86. Figured, Auf'm Weerth, Kunst Denkmäler Rheinlanden, part III.

TREVES. IN THE SACRISTY OF THE ABBEY CHURCH OF ST. MATTHIAS.¹

Reliquary of ivory, with chased and gilt copper ornaments round the edges. 13th century.

Ivory reliquary of similar work, but less richly ornamented. Figured Auf'm Weerth, Denkmäler des Mittelalters Rheinlanden, part III.

TREVES.
CHURCH
OF ST.
MATTHIAS.

¹ In the Journal of the Archaeological Institute, vol. xxii. p. 92, an ivory casket for relics from the Church of St. Matthias at Treves is stated to have been exhibited by Mr. Stuart Knill, but no description is given of it.

TREVES. IN THE CHURCH OF ST. MAXIME.

TREVES. Book of the Epistles of St. Paul, bound in a diptych of ivory.
CHURCH "Figuris Judithæ mira elegantia," Salig. de Diptychis Veter. ; Mar-
OF ST. tigny, Dictionn. d. Antiquités Chrét. (Art Diptyques).
MAXIME.

TREVES. IN THE TREASURY OF THE LIEBFRAUENKIRCHE.

TREVES. The portable altar of St. Willebrord. 11th or 12th century. In
IN THE the middle of the front side is a Byzantine plaque of the Virgin standing
LIEB- erect holding the Infant, with small floating figures of Sts. Michael and
FRAUEN- Gabriel in the upper angles. On either side of the front is a narrow
KIRCHE. plaque, with three busts of saints one above another, of Byzantine ivory
work (between two metal plaques, with similar busts inscribed with
their names.) On the back side is a Byzantine plaque of the death of
the Virgin, rudely executed ; the Virgin lying on a couch with a group
of saints at her head and feet ; Christ standing in the middle holding up
her infant-like soul ; an angel floating in each upper angle to receive it
from the Saviour. Figured, Auf'm Weerth, Kunst Denkm. Rheinl.
pl. 60, f. 3.

TREVES. IN THE KLOSTER DER WELSCHEN NONNEN.

TREVES. Two Gothic ivory diptychs. 14th century :—
IN THE One, with each leaf divided into two compartments, each com-
KLOSTER partment in two divisions separated by a thin column, on which rests a
DER plain trefoiled arch pointed at the top. On one leaf—1. The treachery
WELSCHEN of Judas ; 2. Christ before Pilate ; 3. Scourging of Christ ; 4. Christ
NONNEN. bearing the cross. On the other leaf—5. The Crucifixion ; 6. The
: Maries at the sepulchre ; 7. The noli me tangere ; and 8. The descent
to Hades ; above is a winged imp flying away howling. Figured,
Auf'm Weerth Kunst. Denkm. Rheinlanden, pl. 58, fig. 5.

The other, of larger size and much better workmanship, with two
scenes in each leaf, each scene under three trefoiled Gothic arches with
crockets. 1. The birth of Christ ; 2. The offering of the three
kings ; 3. The Crucifixion ; and 4. Christ seated in glory, His feet
resting on a small city, two angels (without wings) holding the cross,
spear and nails, and in front are a kneeling queen (crowned) and a man
kneeling, evidently the donors of the piece. Figured, Auf'm Weerth,
Kunst Denkm. Rheinland. pl. 58, f. 7. ; Described, Kugler, Kl.
Schrift. ii. p. 328.

VIENNA. IMPERIAL MUSEUM, MÜNZ AND ANTIKEN CABINETS.

Conf. Sacken and Kenner, *Die Samml. d. k. k. Munz und Antiken Cabinets*. Wien, 8vo, 1866.

An ivory buft of the Emperor Auguftus. $6\frac{1}{2}$ in. high. Of fine Roman work.

Diptychon Riccardianum. See *ante*, p. 28, Nos. 79, 80.

Leaf of diptych. SS. Andrew and Peter. Byzantine. 10th-11th century. See *ante*, p. 78, No. 178.

Ivory crucifix, attributed to Benvenuto Cellini. 16th century.

Ivory cippus or column, representing in high relief Sielenus, fupported by Satyrs, faid to be the work of Michael Angelo. 16th century. Labarte, *Hift. Arts Industriels*, vol. i., text.

The leaf of the fine imperial diptych (of Juftinian?). Figured by Gorius, vol II., pl. iii.

The pyxis defcribed above, p. 271, No. 764. The two figures fitting under the depreffed pointed arch are probably Bacchus and Ariadne. The figure in the biga drawn by panthers, holding a round fhield and a flaming torch, is more probably Apollo. The centaur repreffents Pan. The other larger figures are in Phrygian coftume and caps. Sacken and Kenner, *ut fupra*, p. 451.

VIENNA.
IMPERIAL
MUSEUM,
MÜNZ AND
ANTIKEN
CABINETS.

VIENNA. MONASTERY OF THE HEILIGEN KREUZ.

Ivory plaque, with a border of acanthus leaves. St. Gregory feated at a writing defk, with the dove at his ear; above, a baldaquin, and below are three monks writing. Defcribed as of the 12th century, but confidered by Weiss to be of the 11th. *Mitth. d. k. k. Central Commiffion*, Wien, VI. p. 103.

VIENNA.
MONAS-
TERY
OF THE
HEILIGEN
KREUZ.

VIENNA. THE AMBRAS COLLECTION.

Horn. The body ornamented with branches and foliage, with various beafts and birds in the whorls; the ends with five narrow bands of interlaced ribbons of different patterns, and the broad end with a band of hares following each other. Bock in Heider and Eitelberger, *Mittelalt. Kunftd.* II., p. 140, pl. 25. fig. B; Photograph, S. Kens. Mus. Library, portfol. 128, No. 32,028.

Oblong caffet. 14th century. The top and fides ornamented with fquare plaques, with love fcenes (in quatrefoils, with points at

VIENNA.
THE
AMBRAS
COLLEC-
TION.

VIENNA.
THE
AMBRAS
COLLEC-
TION.

the junctions of the leaves); the lady generally attended by her lap dog. Photogr., S. Kens. Mus. Library, portf. 225, No. 44,011.

Plaque, with representation of the scene of the Wisdom of Solomon. Photograph in South Kens. Mus. Art Library, portfol. 128, No. 32,030.

VIENNA. COLLECTION OF COUNT DESFOURS.

VIENNA.
COLLEC-
TION OF
COUNT
DESFOURS.

Casket. Beginning of 16th century. At the top is a hunting party on horseback. Photogr., S. Kens. Mus. Library, portfol. 225, Nos. 44,012, 44,013.

Photograph of book cover. Vienna. S. Kens. Mus. Art Library, portfol. 225, No. 43,879 and 43,880.

VIENNA. WIENER NEUSTADT, NEUKLOSTERKIRCHE.

VIENNA.
WIENER
NEUSTADT,
NEU-
KLOSTER-
KIRCHE.

Ivory triptych, with figures in high relief, representing the Adoration of the Magi, and four female saints, all of Italian work. 13th century.

Ivory plaque of the death of the Virgin. Set with Gothic architecture. 14th century. Baron von Sacken, Archäologischer Wegweiser durch Nieder Oesterreich.; Mittheil. d. k. k. Central Commission, VI., p. 104.

WEIMAR.

WEIMAR. Small diptych. The Virgin and Child. Figured, Becker und Hefner, 2, pl. 8.

WERDEN.

WERDEN. A cylindrical Pyx. 6th or 7th century. With rude representations of the Birth of Christ, the star appearing to the Shepherds, and Samson pulling down a temple? Supposed to have been brought by St. Ludgerus from Italy. Auf'm Weerth, Denkm. Rheinl., pl. 29, fig. 6.

Indian ivory casket, with reliefs of elephants. Figured, Auf'm Weerth, l. c.

WIESBADEN PUBLIC MUSEUM.

WIESBADEN
PUBLIC
MUSEUM.

A Pyxis of very early date, (of which there is a cast in the Mayence Museum), with a large figure of a river god, probably the Nile and a corresponding female figure with attendants.

WOLFENBUTTEL. ROYAL LIBRARY.

Plaque. Death of Virgin. Byzantine. 12th century. See *ante*, p. 88, No. 197.

WOLFEN-
BUTTEL.
ROYAL
LIBRARY.

WÜRZBURG CATHEDRAL.

Book cover of ivory, "figuris eleganter excisis," attached to the Gospels of St. Kilian. Chron. Gottwich., I, p. 34.

WÜRZBURG
CATHEDRAL.

A reliquary casket, with small plaques, with grotesque animals, *e.g.*, an eagle catching a hare, a griffin with wings and tail, ending in a head, peacock, &c., separated by rows of rosettes. In Cathedral Treasury. Becker und Hefner, *Kunstwerke des Mittelalters*, v. i., pl. 17.

WÜRZBURG. UNIVERSITY LIBRARY.

Conf. Labarte, *Histoire des Arts Industriels*, vol. i., text.

Plaque. Byzantine. On cover of Missal of St. Burkard, MS. No. 68. The Virgin and Child, and St. Nicholas beneath a pierced ornamental canopy. End of 9th century. Figured, Becker und Hefner, *Kunstwerke des Mittelalters*, pl. i.; Würzburg, *Moyen Age, Sculpture*; Lübke, *Vorschule zur Kirchliche Kunst*, 5th ed.; Lacroix and Seré, *Le Moyen Age et la Renaissance*, vol. v., plate; Labarte, *Histoire des Arts Industriels*, vol. i., text.

WÜRZ-
BURG.
UNIVER-
SITY
LIBRARY.

Plaque. Byzantine. A.D. 1018. Under an elaborately ornamented and pierced canopy. The decapitation of St. Kilian and his companions; two angels carrying their three infant-like souls to Heaven. On cover of Evangelium. Figured, Becker und Hefner, *Kunstwerke des Mittelalters*, pl. 16; *Les Arts Somptuaires Reliure des livres*, plate —, vol. 2, p. 5; and Conf. Waagen, *Kunstwerke und Kunstler in Deutschland*, vol. i. (By the same artist as the preceding piece.)

Plaque. Byzantine. The Saviour, with the Virgin and St. John. On the Evangelium of Bishop Henry. A.D. 1018. No. 66. Becker und Hefner, *Kunstwerke d. Mittelalters*, i. pl. 31.

Two plaques, with foliated ornaments, inclosing the Lamb of God, lion and other animals, and birds, on cover of Evangelium. Figured, Becker und Hefner, *Kunstwerke d. Mittelalters*, pl. 9.

Two leaves of a diptych. Of remarkable design, with 10 scenes of the Passion. Becker und Hefner, l. c., i., pls. 36 and 37. (Im Besitze des Reichsfraths von Würzburg.)

WÜRZ-
BURG.
UNIVER-
SITY
LIBRARY.

Plaque. Affixed on the cover of Evangelium (No. 65) with the Marriage of Cana, the Expulsion from the Temple, and Christ healing the Blind. 9th century.

XANTEN, NEAR CLEVES.

XANTEN,
NEAR
CLEVES.

Conf. Auf'm Weerth, Kunst Denkmäler Rheinland., part I.

A casket. Byzantine. 11th century. Composed of small plaques, each with a single figure of mythological character, such as Hercules and the lion, warriors, one with outstretched arm holding a bull's head, a naked female seated on a lion's skin, &c., separated by rows of small rosettes, in the style of the ornaments on St. Peter's chair. The top is flat. Figured, Auf'm Weerth, Denkm. Rheinl. pl. 17, f. 2.

An octagonal ivory casket, made of Italian bone work, with standing figures, filled with relics.

Pyx, with scenes of the life of Achilles and the Fates. Cast described above, p. 272. Figured, Auf'm Weerth, l. c.

ZWETL MONASTERY, AUSTRIA.

AUSTRIA.
ZWETL
MONAS-
TERY.

Ivory pastoral staff, with leaf ornaments round the crook, and within the centre with figures of the Virgin and Child, and the donor (?) kneeling before them; the knop enriched with ornaments in relief. 13th and 16th centuries. Lind, Atlas Kirchlicher Denkmäler d. Mittelalters; Photograph, S. Kens. Mus., Ph. No. 44,034, portfol. 225.

IVORIES IN HOLLAND.

THE HAGUE. ROYAL LIBRARY.

A large ivory carving affixed to an early MS. volume. In the centre Christ standing within a pointed vesica. At the angles are the four evangelists detached, and at the bottom, in the middle, is an angel or lamb, also separated. The work is in low relief, rude, but the figures well proportioned. 12th century.

THE
HAGUE.
ROYAL
LIBRARY.

Two or three MSS. with ivory carvings affixed on their covers.

In the Westreenen Library is a copy of the Gospels of the 10th century, with an ivory plaque on the cover very much foliated and open-cut, with a representation of the Trinity in the centre; the hand of God the Father coming out of the clouds at top; a rudely executed bust of Christ, young, beardless and with a cruciferous nimbus in the centre, and with the Holy Ghost placed on His breast as a dove with partly outstretched wings and with a cruciferous nimbus; across the middle is inscribed HIC UNITAS TERNIS MONSTRATUR SCIMATE SIGNIS.

THE HAGUE. ROYAL MUSEUM.

Leaf of diptych. The Birth of Christ and the coronation of the Virgin by God the Father. 13th century.

THE
HAGUE.
ROYAL
MUSEUM.

Bas-reliefs. The dead Christ lying on the knees of His mother. Christ in the Garden of Olives, with two sleeping disciples. 16th century.

Group of men wrestling. 13th century.

Small statuette of an infant sleeping on a skull placed on the Books of the Law.

Small statuette of an infant eating grapes. 17th century.

Group of two Roman warriors fighting. 17th century.

Handle of knife, with figures of Justice, Hope, Love &c., crowned, with the Dutch lion holding the coat-of-arms of Amsterdam. 18th century.

ARNHEIM. PUBLIC LIBRARY.

- ARNHEIM. A carved ivory attached to the cover of "Plenarium de Servatoris
PUBLIC festis Sanctorum totius anni" in MS., written in Gothic letters. $25\frac{1}{2}$ in.
LIBRARY. high. The carving is a bas-relief of the Crucifixion. Brought from
the Klooster Bethlehem, of Bielhem bej Doetinchen. Described in
Verhandlingen van K. Akad. var. Wetenschappen afd. Letterkunde,
Deel. I.
-

IVORIES IN BELGIUM.

BRUSSELS. MUSÉE ROYAL D'ANTIQUITÉS.

Episcopal comb, found at Stavelot, near Liege, with two rows of teeth, the middle part with an arabesque of foliage and birds. Figured, Chalon in *De Caumont Bull. Monumentale*, 4 ser., tom. viii. (or 38 of the entire collection), No. 5, p. 404. 1872.¹

BRUSSELS.
MUSÉE
ROYAL
D'ANTI-
QUITÉS.

Episcopal comb, found in a small wooden chest at Stavelot, the middle part with a large foliated rosette and a Latin inscription. Figured, Chalon, *ut supra*.

Diptych from the church of St. Martin at Genoels-Elderen, Limburg. H. $6\frac{3}{4}$ in., W. $4\frac{1}{4}$ in., formed of two very curious plaques, in low relief, with borders of openwork ornament in the early Anglo-Saxon style. 8th or 9th century. On the first leaf is represented in low relief, the Saviour, young, beardless, with long flowing hair with a cruciferous nimbus, ornamented round the border with lozenges and pearls, and having the letters R . E . X . inscribed on the three visible bars of the cross of the nimbus, clad in a tunic reaching to the feet, and cloak, with a band round the waist. In his raised right hand he holds a cross, which rests on the right shoulder, and extends considerably beyond the back of the head. In his left hand is a closed book, with an interlaced ornamented cover. The drapery falls in long straight inartistic folds. Beneath the feet of the Saviour are the lion, serpent, dragon (footless), and basilisk. On each side of the Saviour stands an angel, winged, and with a plain circular nimbus. At the four angles,

¹ In the 27th volume of this work is a memoir by M. Bretagne, "Sur les peignes liturgiques," containing descriptions of the following ivory combs:—

The comb of St. Lupus, at Sens, A.D. 623.

The comb of St. Gauzelin, 32nd bishop of Toul, A.D. 922-962, at Nancy.

The comb of St. Aubert, bishop of Tongres and Liege (A.D. 708-727).

The comb of St. Guillaume, bishop of St. Briec (A.D. 1219-1234).

Two other combs formerly preserved in cathedral of Metz.

The comb of St. Lambert, formerly in cathedral of Liege, probably now placed in his chaise.

The comb of St. Remacle, bishop of Maestricht, A.D. 648-675, formerly at Stavelot.

BRUSSELS.
MUSÉE
ROYAL
D'ANTI-
QUITÉS.

and above the head of Christ, is inscribed in capital letters, much conjoined: ¹ + VBI DÑS AMBVLABIT SVPER ASPIDEM ET BASILISCV ET CONCVLCABIT LEONĒ ET DRACONEM. The whole is surrounded by a border composed of the Z Chinese-like pattern of the Anglo-Saxon school, marvellously open cut.

The other leaf is in two compartments with smaller figures, much more rudely designed. In the upper is the Annunciation; the Virgin, with a plain nimbus, is seated on a cushion holding a spindle and distaff in her left hand, the right hand held flat to the breast; the edges of her garment are ornamented with double rows of pearls. On the left side stands the archangel in similarly ornamented robes, with an enormous pair of wings, holding a wand in his left hand, and with the right hand extended to the forehead of the Virgin. He wears a band across the head. On the right side stands a female attendant, and the Virgin is seated in front of an arcade composed of small rounded arches, supported on very slender shafts and foliated capitals, with a large curtain looped up; at the right side is inscribed (+ V)BI GABRIHEL VENIT AD MARIAM.

In the lower compartment is the Visitation; the Virgin and St. Elizabeth embracing each other in the centre, with the dresses similarly ornamented with pearls. On the left side is Zachariah clad in a mantle with a large brooch on the breast, and on the right side is St. Joseph. The figures are represented within a building, supported by numerous small arches on slender columns, with curtains hanging from rods beneath each arch. Over the heads of the figures is inscribed, + . VBI MARIAE SALVTAVIT ELISABETH. The whole is surrounded by an openwork border of Anglo-Saxon interlaced ribbon work; the centre portion also open-cut, leaving all the figures standing free. The eyes throughout are filled in with blue glass. Possibly of the 8th to the 10th century. Figured, Maes, *Album des Objets d'Art Religieux de Moyen-Age exposées à Malines, Bruxelles, 1864*; Westwood, *Min. and Ornam. of Anglo-Saxon MSS.*, pl. 52; fig. 4, Photogr., S. Kens. Mus., portfol. 237, No. 44, 341.

A fine reliquary, 11th or 12th century, in shape of a Romanesque church, with two tall towers at each end. The sides are occupied by aisles with rounded arches, and beneath these on each side are six figures of apostles of small size, and six signs of the zodiac; whilst at one end the Virgin and Child, with two saints of much larger proportions, and at the other end the Saviour seated in glory, with the evangelistic symbols

¹ Thus in the first word VBI, the second stroke of the V serves also for the first stroke of the B, and the I is of small size within the lower loop of the B.

carved in deep relief. Figured, Didron, *Ann. Archéolog.* vol. 13, pp. 57 and 113, and 19, p. 14; Schaepkins, *Trésor de l'Art Ancien*, 1846.

BRUSSELS.
MUSÉE
ROYAL
D'ANTI-
QUITÉS.

An octagonal ivory cup of the same date, with full-length figures of faints in the Rhenish-Byzantine manner. Didron, *ut supra*.

There are also several small ivory plaques, with religious subjects of the Gothic period, but of no peculiar merit, as well as two very fine ivory cups of the Renaissance period.

Top of a Tau cross in collection of M. le Baron de Crafnier, Brussels. In the centre is a medallion with the Virgin and Child, and on each side is a volute, with a man grasping a dragon in the middle; on the reverse are St. Michael and the Dragon. Figured, Schaepkins, *Trésor de l'Art Ancien en Belgique*, pl. 8.

Also a casket, resembling that in the Museum of Brussels. Schaepkins, *Trésor de l'Art Ancien en Belgique*, pl. 23 and 24.

TONGRES.

Carlovingian plaque, 9th century, fixed on the cover of the Gospels in the cathedral of Tongres, and used as the pax, kissed by the canons after the Gospel, with the words "Ecce lex sacra."

TONGRES.

The Crucifixion. The Saviour of large size, juvenile, beardless, with long hair, destitute of nimbus, body straight, feet nailed separately; above, the hand of God descending from a cloud and two angels holding a crown; at the sides above are busts of the sun and moon personified in flames; at the sides of the cross the Virgin and the Church holding a standard and three nails, and St. John and the Synagogue turning from Christ, and holding a palm-branch; below are personifications of Earth and Water and three figures rising from the dead, one enveloped with water; the arms of the cross are ornamented with marginal rows of small rosettes. Figured, Cahier and Martin, *Mélanges d'Archéol.* vol. II. pl. 6; and in *Album des Objets d'Art Religieux exposées à Malines*, par J. Maes and Weale, plate 2, Bruxelles, 1864; Schaepkins, *Trésor de l'Art Ancien en Belgique*, pl. 8; Photograph, S. Kens. Mus., portfol. 237, No. 44,342; Mrs. Jamieson, *History of Our Lord*, ii. p. 144; Labarte, *Hist. d'Arts Industr.*, vol. i., text; Didron, *Annales Archéol.*, xxvi. p. 363.

BRUGES, COLLECTION OF CANON BETHUNE.

Statuette of the Virgin and Child. Cast described above, p. 260, No. 736.

30670.

H H

BRUGES.
COLLEC-
TION OF
CANON
BETHUNE.

BRUGES CATHEDRAL, CHAMBRE DES MARGUILLERS.

BRUGES. Pastoral staff of St. Malo or Maclou, made of pieces of ivory,
CATHÉ- united by bands of copper gilt. Date 6th century? Defscr. Églises
DRAL. paroissiales de Bruges, Inventaire, 1848.

BRUGES. MUSÉE DIOCESAIN.

BRUGES. The girdle of a "religieuse," with an ivory buckle; at one end is a
MUSÉE semi-figure of St. Augustine, and at the other end are those of the
DIOCESAIN. Virgin and St. Elizabeth of Hungary. 15th century. Photogr., S.
Kens. Mus., portf. 237, No. 44,344.

ABBAY OF ST. TROND.

ABBAY OF Statuette in ivory of St. Trond. End of 15th century. Maes,
ST. TROND. Objets d'Art exposées à Malines, pl. 4.

NAMUR. IN NUNNERY OF SAINTE MARIE, CONVENT OF
NOTRE DAME.

NAMUR. The ivory head of a pastoral staff, the volute ending in the head of
NUNNERY a dragon, with wide open jaws, the middle space occupied by a lamb,
OF SAINTE with a Maltese cross on its back. 13th century. Barrault and Martin,
MARIE, Le Baton pastorale, p. 55, f. 59; Cahier and Martin, Mélanges
CONVENT d'Archéologie, vol. iv.
OF NOTRE
DAME.

MAESTRICHT. CATHEDRAL OF ST. SERVAIS.

MAES- (Conf. Bock and Willemßen, Die Mittelalt. Kunst und Reliquien-
TRICHT. Schätze zu Maestricht, Köln, 1872, 8vo.; Schaepkens, Trésor de
CATHÉ- l'Art Ancien, 1846; Didron, Annales Archéol., vol. xviii (Quelques
DRAL OF jours en Allemagne).
ST. SERVAIS.

The "pilgerstab" of St. Servatius, the head of the T form, orna-
mented only with bold foliage. 11th century. Now surmounted by a
small modern figure of the Virgin and Child. Figured, Bock and
Willemßen, ut supra, p. 24; Photogr., S. Kensington Mus. Library.

Head of the pastoral staff found in the tomb of St. Servais, the top
of the stem inscribed, + Baculus S̄ci Servatii. 13th century. Figured,
Bock, *op. cit.*, p. 78.

Circular box of ivory, with metal mountings, inclosing a heart of silver-gilt, containing the relics of SS. Cosmas and Damianus. 14th century. Figured, Bock, *op. cit.*, p. 114; Photograph, S. Kenfington Mus., portfol. 248, No. 44,811.

MAES-
TRICHT.
CATHE-
DRAL OF
ST. SERVAIS.

Small cylindrical ivory box, surmounted by a small conical bell tower on an arcade of twelve rounded arches, in metal, containing relics of different saints. Figured, Bock, *op. cit.*, p. 69; Photogr., S. Kens. Mus., portfol. 248, No. 44,815.

Golden cruciform reliquary, set with precious stones, with an ivory figure of Christ on the cross. 11th century. Figured, Bock, *op. cit.*, p. 35; Photograph in S. Kens. Mus. Library.

Large oval box of ivory in a setting of copper. 11th? century. On the cover is a larger scaly fish of openwork. Figured, Bock, *op. cit.*, p. 74.

Oblong casket, with sloping roof truncated at top, the sides decorated with circular arabesque medallions, enclosing various animals. 13th century. Figured, Bock, *op. cit.*, p. 71.

Two plain oblong ivory caskets, one with rosettes and fleurs-de-lys in circular medallions, the other with metal mountings. 14th or 15th century. Figured, Bock, *op. cit.*, pp. 111, 112.

Two horns. 14th century. One plainly fluted, with metal mounts, the other with bas-reliefs of hunting scenes.

Three other horns, plain or simply fluted, with metal mounts. Figured, Bock, *op. cit.*, pp. 104, 125, 126; Photogr., S. Kens. Mus., portfol., 248, No. 44,815.

LIEGE CATHEDRAL.

Plaque of book cover, with representations of three scenes of the miracles of the Resurrection: 1. Mors in domo—the raising of the daughter of Jairus: 2. Mors in porta—the raising of the widow of Nain's son; and 3. Mors in sepulchro—the raising of Lazarus. The figures are tall and thin. 9–10th century. The head of the Saviour bears a cross instead of a nimbus, and the whole is surrounded by a foliated border. Figured, Maes, Album des Objets d'Art of the Malines Exhibition, pl. 2; Photogr., S. Kens. Mus., portf. 237, No. 44,342.

LIEGE
CATHEDRAL.

LIEGE. CHURCH OF ST. LAMBERT?

Carved ivory diptych of the Consul Anastasius, given by him to this church (the ancient basilica?) in 6th century, differing but slightly from

LIEGE.
CHURCH
OF ST.
LAMBERT?

LIEGE.
CHURCH
OF ST.
LAMBERT ?

the diptych of Bourges at Paris, and bearing on the inner side the prayer of oblation and list of the holy protectors of the Church, and on the other leaf a list of the bishops of Liege. Martigny, *Dictionn. des Antiq. Chrét.* (Art. Diptyques).

One leaf of the ivory diptych of the Consul Asturius, formerly in the Church of St. Martin, is now used as a cover to an evangelistarium, and is in the Royal Museum of Darmstadt. Martigny, *Dict. Antiq. Chrét.* (Art. Diptyques); Westwood, *Art. Rom. Cons. Dipt. in Proc. Arch. Soc.*, Oxford, 1862.

TOURNAY.

TOURNAY. Leaf of small diptych. The Crucifixion. Cast described above, p. 199.

Two leaves of diptych. St. Nicaius and the Crucifixion. 10th century. Casts described above, p. 146, No. 324; Maes et Weale, *Album des Objets d'Art*, 1864, pl. 3; Labarte, *Hist. des Arts Industr.*, vol. I., text; Didron, *Annales Arch.*, vol. lxxi. (Art. *Bibliographie Archéol.*); Photogr., S. Kens. Mus., portfol. 237, No. 44,343.

Small casket, with scenes of Life of St. Catherine. Cast described above, p. 178, No. 400.

GHENT. BISHOP'S PALACE.

GHENT.
BISHOP'S
PALACE.

Ivory crucifix made by Jerome Du Quefnoy for Bishop Antoine, Triest. 17th century. Maes et Weale, *Album des Objets d'Art*, 1864.

IVORIES IN SWITZERLAND.

ST. GALL. LIBRARY OF THE MONASTERY.

Plaque. 4th or 5th century. Affixed on MS. 359. Combats between men and women. Cast described above, p. 4, No. 14. A long and very careful description of this ivory by the learned librarian, Von Arx, is preserved within the covers of the MS., with the remark, "Has sculpturas sine hesitatione hetruscas (vel græcas ante Periclis tempora promptiandas) existimo."

ST. GALL.
LIBRARY
OF THE
MONAS-
TERY.

Diptych affixed on MS. No. 53, by Tutilo (A.D. 912): 1. Christ seated in glory. Figured, Otté, Handb. d. Kirchl. Kunst Archäol., pl. opposite p. 185. 2. Glorification of the Virgin; St. Gall and the bear. Casts described above, p. 119, Nos. 267, 268. Texier, Dictionn. d'Orfèvrerie Chrét. (Art. Couvertures—Tutilo).

Leaf of diptych affixed on MS. No. 60. Excellent arabesque work of branches and foliage, with groups of animals. Cast described above, p. 121, No. 269.

Plaque affixed on MS. No. 360, with simple Byzantine ornamental design of rosettes and foliage. This and the preceding plaque are figured in "Art Workmanship," vol. i., pt. 2, pl. 21.

One of the ivory tablets of a diptych remaining unsculptured, which had belonged to Charlemagne. See Pertz, ii. 88.

AARGAU, SWITZERLAND.

In private collection, part of a Roman diptych. See *ante*, p. 28, No. 81.

AARGAU
SWITZER-
LAND.

(?) Long plaque. Combat with lion, 10th century, p. 76, No. 173.

(?) Deeply incised plaque. Baptism of Christ. 9th or 10th century, p. 124, No. 277.

BASLE.

In the S. Nicolaus Capelle of the Basle Cathedral is preserved a large and fine collection of ancient works of art, including a large number of casts of ivories from the Arundel Series, the Munich and Ratisbonne and other Collections, and one original 14th century piece, with the Betrayal, Crucifixion, and Suicide of Judas.

BASLE.

Conf. Verzeichn. Mittelalt. Samml. der Baslers Münsters, 1862.

BASLE.

In the Collection of the Antiquarischen Gesellschaft is an ivory tablet with a standing figure of Christ in the act of blessing.

In the Public Museum are also several small 15th century pieces of minor importance.

ZURICH. MUSEUM OF ANTIQUARIAN SOCIETY.

ZURICH.
MUSEUM
OF ANTI-
QUARIAN
SOCIETY.

Pyxis. Venus and Adonis. 1-4th century. Described above, p. 271.

The two leaves of the Roman diptych of Areobindus, a cast of which is described above, p. 18, No. 53.

Conf. S. Vogelín, Das Zürcherische diptychon des Consuls Areobindus, in Mittheilungen der Antiquar. Gesellschaft in Zurich, vol. xi., pp. 79-100; Morumfen, Inscriptiones Helveticae, No. 342.

The second leaf is in a very weak condition, and is inscribed—

EXC · SAC · STA · ET M̄M · P · ŌR · EXC · C · ORD

Ex comes sacri stabuli et magister militiæ (militum?) per orientem ex consul, consul ordinarius.

The Consul is seated as in the first leaf, and at the bottom are represented combats with bears. At the top of this part a man is seen escaping from a bear which has seized his leg, a dummy to the left; above this, a circular disc marked with a cross; below, another bear has seized another man by the leg, the man tries to escape by turning a turnstile or roundabout; another disc with a cross; in the middle, a man holding a noose, and on the left a man upset by a third bear which seizes him by the calf of the leg.

An ivory plaque of the 9th century, foliated borders. Above, on the left, Christ at the entrance of a temple, David (?) coming to him for protection. The hand of God in clouds above to right; a group of warriors on foot to right in the middle. Below, a large group of horsemen and bowmen, two of them riding up violently (one to left going up perpendicularly). At top, to right, a man, with a woman and child, standing. The whole of the figures very sharp and deeply cut, the proportions very long, legs very slender and distorted in position. The whole exactly resembling the miniature in the Utrecht Psalter, fol. 15, as illustrating the 27th Psalm, English and Hebrew versions, Ps. 26, Latin v.; the top figures evidently alluding to the passage, "Pater meus et mater mea dereliquerunt me." (Ps. 27, v. 16.)

Plaque. H. 6 in., W. 3½ in. Rounded at top, surrounded by a foliated border, in two compartments, separated by the same kind of border with foliage and birds. Above, the Crucifixion, the Saviour of large size; the titulus inscribed IHS . XPS.; Sol and Luna weeping;

the Virgin and St. John standing at the sides of the Cross. Below, the Nativity treated very quaintly, the Virgin in the middle lying on a couch, above which is the Child with the ox and ass and two angels, a ray of light descending from the top, the shepherds above to the left, Joseph seated on the same side below, whilst at the right side the Child is washed by Salome and Anastasia in a vase.

ZURICH.
MUSEUM
OF ANTI-
QUARIAN
SOCIETY.

Plaque, with the Baptism of Christ, who is standing in a kind of bucket; the Baptist holds a curved shepherd's crook.

A large piece, powdered with fleurs-de-lys, with a male figure kneeling in the centre, and a coat of arms, the first and fourth quarters with fleurs-de-lys, and the second and third with a pike holding a purse in its mouth.

ZURICH.

In private Collection. The small piece of Æsculapius and Hygeia. ZURICH.
Cast described above, p. 5, No. 17.

Also a diptych of a Roman Consul, hitherto undescribed (mentioned to me by Dr. Keller).

The Treasuries of the Cathedrals of Chur and St. Maurice in the Vallais contain carved ivories, as I learn from Dr. Keller of Zurich.

IVORIES IN DENMARK.

COPENHAGEN ROYAL MUSEUM.

COPEN-
HAGEN
ROYAL
MUSEUM.

Draughtsman. A man strangling two dragons. Described above, p. 296, No. 835.

Chefs king, with attendants, *ante* p. 288, No. 810.

Head of pastoral staff, with foliage, and a seated bishop in the volute, *ante* p. 264 and 265.

Head of a pastoral staff, with plain work, *ante* p. 264.

Small casket, with figures of a king and bishop on the top. Described above, p. 243.

Small ivory cross. Russo-Greek, *ante* p. 100, Nos. 232, 233.

Plaque. The Saviour in glory, and evangelical symbols; *ante* p. 173, No. 386.

Cross of Gunhilda, p. 152, Nos. 336, 337.

Seal of Cathedral of Roskilde, p. 167, No. 373.

Pommel of sword. 12th century, p. 169, No. 378.

Block, with Harrowing of Hell, p. 171, No. 383.

Block, with Christ rising from the Tomb, p. 172, No. 384.

A third piece in the same style as the last two described, with the women at the Sepulchre of Christ.

A large deeply-cut French diptych. 14th century. Each leaf with three compartments; each of the latter surmounted with six trefoiled arches with gilt finials. The subjects are: 1. The Raising of Lazarus and the Entry into Jerusalem; 2. The Last Supper; 3. The Betrayal of Christ, Judas hanging himself, Peter cutting off the ear of Malchus; 4. Christ washing the feet of the Disciples; 5. The Agony in the Garden, eight disciples asleep to the left and three to the right; 6. The Crucifixion, on one side the Virgin and the spear bearer, and on the other side St. John and the sponge bearer in a curious cap, formed like the wings of a bird (of which other instances occur in ivories of the period).

Eighteen ivory pieces, forming two sides of a book, in three rows, three in each row, open work, with Gospel and other scenes, each about $2\frac{1}{2}$ in. by 2 in., each with Gothic arches at the top.

Several other diptychs and triptychs of the Gothic period of minor importance.

KIEL. VEREINS-SAMMLUNG.

Horn, with figures, *ante*, p. 281, No. 789.

KIEL. .
VEREINS-
SAMM-
LUNG.

STRALSUND. STADT MUSEUM.

Horn, with scenes of chase, *ante* p. 280, No. 787.

STRAL-
SUND.
STADT
MUSEUM.

IVORIES IN SPAIN.

OVIEDO. IN THE CHAPTER HOUSE.

OVIEDO.
IN THE
CHAPTER
HOUSE. "A Roman consular diptych of ivory, with a bust, of good work-
manship, carved in low relief on the outside of both leaves, which are
held together by a silver pin, to which the hinges were fastened." Rev.
H. F. Tozer, in "Gentleman's Magazine," July 1865, p. 18.

SAN MILLAN CHURCH.

SAN
MILLAN
CHURCH. Conf. Didron, *Annales Archéol.* (Art. L'Iconographie Espagnole),
vol xxvi.

IVORIES IN RUSSIA.

RUSSIA.

I found no ivories of importance, either as regards antiquity or excellence of workmanship, in the Museums of St. Petersburg or Moscow. The few which I saw were small Russo-Greek pieces, similar to the little metal diptychs and plaques, with figures of Christ, the Virgin and Saints, so common in Russia. Of these I counted about twenty-two ivory pieces in the Museum of the Great Monastery of the Troitskoi, near Moscow. RUSSIA.

The most interesting Russian ivories with which I am acquainted are the Panagias in the Vatican Museum, and the plaque in the Sloane Museum. Described above.

Moscow.

Panagie de Voyage. Ivory. On one side, within, the Virgin holding the Infant Saviour, and on the other the Trinity, as three angels, visiting Abraham. On the outside SS. Basil, John, and Gregory, and on the other outside the Crucifixion. 14th century. Coll. M. Filimonov, Director of the Imperial Museums of Moscow. MOSCOW.

NOVGOROD. CATHEDRAL OF STA. SOPHIA.

Cross of sculptured ivory, of the Metropolitan Gueronty, composed of fragments. 12th and 13th centuries. NOVGOROD.

Casket of sculptured ivory. Byzantine. 9th century.

CATHE-
DRAL OF
STA.
SOPHIA.

ERRATA ET ADDENDA.

- Page 18, line 25, *for* '58.-45 *read* '58. 4 and 5.
 Page 20, line 23, *for* DOMEST. *read* DOMESTIC.
 Page 20, line 24, *for* ORD. *read* ORDIN.
 Page 21, line 1, *for* '58.-4 *read* '58.-6.
 Page 26, line 36, *for* 225 *read* 255.
 Page 29, line 14, *for* leaf *read* compartment.
 Page 34, line 11, *dele* again.
 Page 42, line 27, compare De Fleury, L'Evangile, pl. 8, f. 1.
 Page 54, line 9, *for* Gideon *read* Gibeon, and *for* 19 *read* 13.
 Page 59, line 12, *for* '69 *read* '67.
 Page 63. I have little doubt that the leaf of the diptych in the British Museum here described is identical with the "Angelus longus eburneus, in ligno co-opertus de cupro," mentioned in the list of objects belonging to Christ Church, Canterbury, in 1321 and 1315, given in Dart. App. p. xvii.
 Page 72. The two ivories of the cover of the psalter of the Princess Melifenda are figured by Cahier, Nouv. Mél. d'Arch., vol. 2, pl. 1 and 2.
 Page 74, line 23, *read* The Virgin, *seated, turns her head towards* the left.
 Page 85, line 8, *for* 173 *read* 73.
 Page 91, line 3, *for* carving *read* binding.
 Page 91, line 17, *for* Byzantine *read* Byzantine ——.
 Page 99, line 33, *for* Descent of the Holy Ghost *read* Ascension of Christ.
 Page 109, line 14, *for* tongues *read* tongs.
 Page 111, plaque No. 2, figured by De Fleury, L'Evangile, pl. 92, f. 1 and 95, f. 3.
 Page 120, bottom line, *for* Cambatta *read* Bell.
 Page 123. '64. 47, figured by Cahier, Nouv. Mél. d'Arch., vol. 2, p. 56.
 Page 128, line 25, *for* 228.-'67 *read* 288.-'67.
 Page 135, line 27, *for* '66.-44 *read* '64.-44.
 Page 136, line 27, *add* figured by Cahier, N. Mél. d'Arch., vol. 2, p. 28.
 Page 150, line 29, *for* two *read* three, the head of the third Mary being slightly visible behind the two other female figures.
 Page 162, line 11, *for* Kunst-Kammer, Berlin *read* National Museum, Munich.
 Page 163, line 4, *add* In the Museum of the Hotel Cluny, Paris.
 Page 163, line 16, *add* In the Museum of the Hotel Cluny, Paris.
 Page 173, line 25, *for* Rhode *read* Rohde.
 Page 187, line 20, *for* Beneath *read* Above is.
 Page 188, line 9, *add* the Holy Ghost as a dove descending in the middle.
 Page 197, line 10, *add* The heads of two diminutive figures (probably the children of the two other figures) are also seen between the feet of the Saviour.
 Page 204, lines 7 to 15, *dele*, the same ivory being again described in p. 198.
 Page 208, line 3, *for* diptych *read* triptych.
 Page 213, line 5, *for* Nicholas *read* Lawrence.
 Page 222, line 22, *after* "Museum" *add* No. 247. '55, Maskell Cat., p. 50.
 Page 250, line 13, *for* FOUR *read* THREE.

- Page 251, line 5, *for* 706 *read* 705.
 Page 271, No. '65. 129. Original in the Imperial Museum of Vienna.
 Page 271, No. '58. 18 is figured in Cahier, N. Mél. d'Arch., vol. 2, p. 15.
 Page 280, line 10, *read* the murder of Abel by Cain.
 Page 293, No. '73. 481. Original in the National Bavarian Museum at Munich.
 Page 293, line 33, *for* head *read* beard.
 Page 315, Nos. '73. 343, 344, figured by Cahier, N. Mél. d'Arch., ii. pp. 67, 68.
 Page 316, Nos. '73. 345, 346, figured by Cahier, N. Mél. d'Arch., ii. p. 70.
 Page 316, No. '58. 19, figured by Cahier, N. Mél. d'Arch., ii. p. 72; and Viollet le Duc, Dict. de Mobil. Franc.
 Page 336, No. '73. 511. This is the casket with the "Geschichte des Grafen Gleichen mit seinen zwei frauen," now at Gotha.
 Page 336, lines 3 and 4, *dele* "formerly in the Collection of Count Gleichen, at Gotha."
 Page 350, line 33, *for* Nicholas *read* Martin.
 Page 373, bottom line of text, *see* p. 412, line 31.
 Page 379. The Bobbio pyx is figured by Cahier, N. Mél. d'Arch., ii. p. 19.
 Page 380, line 17, *for* Chieta *read* Chiefa.
 Page 381, line 10, *read* p. 54, and p. 345.
 Page 381, bottom line, *read* de la Croix.
 Page 382, line 8, *for* Cyreaca *read* Cyriaca.
 Page 383, line 24, *for* grandíon *read* natural íon.
 Page 387. The classical plaque of the library of the Arsenal of Paris is figured by Cahier, N. Mél. d'Arch., ii. p. 75.
 Page 433. The combs of the Empress Cunegunda are figured by Cahier, N. Mél. d'Arch., ii. p. 73.
 Page 448. The corresponding plaque to that in the Frankfort Public Library is described below.
 Page 459, line 8, *for* 124, No. 276 *read* 140, No. 307.
 Page 462. The ivory described in the first paragraph of this page is figured by Cahier, N. Mél. d'Arch., ii. p. 53.
 Page 469, line 28, *for* the tomb *read* the Comb.
 Page 473, line 11, *for* Sielenus *read* Silenus.
 Page 473, line 15, *for* iii. *read* VIII.
 Page 485, line 8, *for* helriefcas *read* hetruífcas.

The "Historische Aufstellung Kunstgewerblicher Erzeugnisse" of Frankfurt-on-the-Main in the summer of 1875 has brought to light a variety of ivory carvings, of which no account has hitherto been published, from the Collections of Messieurs C. A. Milani, Blittersdorf, J. and S. Goldschmidt, Schlesinger-Trier, Lachman, Oppenheim, the Graf zu Eltz, Gontard, and the Herzog von Anhalt. The official Catalogue omits to give the approximate date of the 61 specimens lent for the Exhibition, but they appear to consist for the most part of Gothic diptychs and plaques, with scenes of the Nativity and Passion of Christ, flags, statuettes of late work, and caskets, with one small pyx with metal mounting, and a retable of wood and ivory. In addition to these, several others of great interest were exhibited by M. Spitzer which are not noticed in the Catalogue, of which I have been favoured with an account by Alexander Nesbitt, Esq.

One of these is the long lost piece originally figured by Gorius, Thes. Dipt., vol. ii. pl. xi., and which is evidently the other leaf of the Ricciardian diptych

of which one leaf is in the Imperial Museum of Vienna, also figured by Gorius (vol. ii. pl. vii.), and considered by him as representing the Emperor Justinian. The other leaf (pl. xi.) exhibited by M. Spitzer was originally figured by Montfaucon (*Antiq. Expl.*, vol. iii. par. 1, tab. xxvi. p. 46), and is stated in the plate xi. of Gorius to be "*In Mus. Parisiensi*," where it no longer exists. By the side of the ivory was exhibited a copy of Montfaucon's plate (which he had received from M. de Boze). It represents a Byzantine empress standing erect and wearing a kind of crown, having a fleur-de-lys in front and long pendants of pearls from the sides of the head, and necklace of several rows of pearls and with long rows of pearls reaching to the feet. She holds in her right hand a globe surmounted by a cross, and in her left hand a long rod terminated above and below by a knob. At the sides of the piece are fluted columns supporting foliated capitals on which rest a fluted cupola with an eagle on each side. Height, 12 inches; width, 5 inches; workmanship, coarse.

Another of M. Spitzer's ivories is the other leaf of the remarkable diptych of which one leaf is preserved in the Public Library of Frankfurt-on-the-Main, described in p. 448 of this work.¹ In M. Spitzer's plaque the priest or archbishop is in the act either of preaching or more probably reading some part of the service, not of the Mass, at his left side is a desk on which lies an open book, the lettering of which Mr. Nesbitt could not decypher. Behind him are two figures in albs; in front facing him are seven in chasubles, most of them with their mouths open, as if chanting.

M. Spitzer also exhibited a leaf of a diptych, possibly of the fifth century, bearing the figure of an old man, and a curious curved piece about 10 inches long, perhaps the top of a chair back; on this is carved, in very high relief, a fight between men and women on horseback, the horses tame and spiritless, the modelling of the human limbs bad, but the faces with much expression, the attitudes varied, no saddles nor weapons, the combatants merely pulling at each other. The garments of either sex mere cloths, the limbs generally uncovered, the women with long plaits of hair, and the men with shaven faces and cloths wrapped round the heads and chins, and confined round the head by a band. Possibly Byzantine or Trebizond work of the 12th or 13th century. Some long slips in Lord Ashburnham's Collection, and at Berlin, are of a somewhat similar style.

In addition to the various representations of ancient carved ivories contained in the recently published works of Labarte, Aus' m' Weerth and the Catalogue of the Basilewsky Collection referred to in their proper places in this work, others have still more recently appeared in the two following publications:—

The *Nouveaux Mélanges d'Archéologie*, vol. ii. of M. Cahier contains excellent figures of—

The covers of the psalter of the Princess Melifenda (pl. 1 and 2), described in this work, p. 72.

The Sens pyx, with combats of men and lions (p. 14); *see* p. 271.

The Bobbio pyx, with Orpheus, &c. (p. 19); *see* p. 379.

The Munich book cover, with the Crucifixion, Ascension, and Visit of the Maries to the Sepulchre (p. 28); *see* p. 135.

¹ Mr. A. Nesbitt suggests that the principal figure in this piece must be an archbishop, because it seems to him that he wears a pallium of the correct form for the period. I hesitated to regard this as a pallium, as it is destitute of crosses.

- The Munich plaque, with Christ or the Virgin standing, with busts of the Evangelists and Apostles (p. 53); *see* p. 462.
 The Munich plaque, with the Baptism of Christ (p. 56); *see* p. 123.
 The Cologne comb, with the Crucifixion (pp. 67, 68); *see* p. 315.
 The second Cologne comb, with head of Pegasus (p. 70); *see* p. 316.
 The comb of St. Lupus (p. 72); *see* p. 316.
 The two Bamberg combs of the Empress Cunegunda (p. 73); *see* p. 433.
 The classical plaque of the Library of the Arsenal, Paris (p. 75); *see* p. 388.

Also of the following ivories not noticed in the body of this Catalogue—

- The head of the pastoral staff of Siegburg, a plain whorl terminating in a dragon's head devouring a bird (p. 27).
 A plaque representing the Visit of the *four* Maries to the Sepulchre. In the Museum of Dole (p. 33).
 A plaque representing the Ascension, with the Virgin and the twelve Apostles. In Collection of M. Simon, of Metz (p. 46).
 An oliphant, with birds and fantastic animals, and the Good Shepherd near the mouthpiece (p. 36).
 Another oliphant in the Collection of M. Colchen, of Metz, representing the Ascension, with many figures (p. 43).
 A plaque representing the Transfiguration (p. 60).
 A comb with figures of two dragons fastened together by the necks (p. 74).

The fine work of the late M. Ch. Robert de Fleury "*L'Évangile : Études iconographiques et archéologiques*," 2 vols, Tours, 1874, contains representations of numerous Gospel scenes, copied from the following ivories¹ :—

The great book covers of the Paris Library (*see* Cat., p. 45) have supplied the following figures :

- Pl. 7, f. 3. The Annunciation.
- Pl. 9, f. 2. The Visitation.
- Pl. 10, f. 2. The Journey to Bethlehem.
- Pl. 50, f. 1. The Woman of Samaria at the well.
- Pl. 52, f. 1. The cure of the Paralytic.
- Pl. 58, f. 5. Christ and the adulterers.
- Pl. 60, f. 5. The blind man cured.
- Pl. 68, f. 4. The raising of Lazarus.
- Pl. 71, f. 2. The entry into Jerusalem.

The ivories of the Chair of Ravenna (*see* Cat., p. 31) :

- Pl. 10, f. 1. The Journey to Bethlehem.
- Pl. 32, f. 2. The Baptism of Christ.
- Pl. 37, f. 1. The Miracle of Cana.
- Pl. 56, f. 2. The Miracle of the loaves and fishes.
- Pl. 59, f. 2. The blind man cured.

The ivory book cover of the Public Library of Ravenna (*see* Cat., p. 50) :

- Pl. 42, f. 3. The cure of the Demoniac.
- Pl. 52, f. 2. The cure of the Paralytic.
- Pl. 67, f. 5. The raising of Lazarus.

¹ The list given above of the different subjects in this work copied from ivories will be found useful, the work itself containing no special index of the monuments from which the figures are derived.

The ivory book covers of the Gospels of Milan (*see* Cat., p. 38) :

Pp. 14, 17, 44, and 79.

The Munich plaque of the Baptism of Christ (*see* Cat., p. 123) :

Pl. 35, f. 1. The Baptism, with Sol and Luna.

The ivory pyx of the Hotel Cluny, No. 385 (*see* Cat., p. 396) :

Pl. 48, f. 4. The Woman of Samaria at the well.

Pl. 52, f. 3. The cure of the Paralytic.

Pl. 60, f. 3. The blind man cured.

Pl. 68, f. 5. The raising of Lazarus.

The four red ivories of the Passion in the British Museum, misstated by De Fleury to be in the Vatican Museum (*see* Cat. p. 44) :

Pl. 86, f. 1. Pilate washing his hands.

Pl. 87, f. 2. The Crucifixion.

Pl. 92, f. 3. The Woman at the Sepulchre.

Pl. 96, f. 2. The incredulity of St. Thomas.

The Munich ivory of the Crucifixion (*see* Cat., p. 124, No. 276) :

Pl. 94, f. 1. Scene of the three Mariæ at the Tomb, very incorrectly copied.

The second Munich ivory of the Crucifixion (*see* Cat., p. 135, No. 298) :

Pl. 94, f. 2. Portion of the scene of the Mariæ at the Tomb.

The ivory of the Biblioth. Nationale, Paris, attached to the MS. f. lat., No. 9,388 (not noticed in this Catalogue) :

Pl. 82, f. 4. The Denial of Peter, and Christ before Pilate.

The ivory of the Biblioth. Nationale, Paris, attached to the MS. fonds. lat., No. 9,390 (*see* Cat., p. 111, No. 250) :

Pl. 92, f. 1. The three Mariæ at the Sepulchre.

Pl. 95, f. 3. The Journey to Emmaus, and Christ with his disciples.

NOTE.—The figures of the money changers driven out of the Temple (pl. 47, f. 2), the adulteress pardoned (pl. 58, f. 3), and of the cure of the blind (pl. 60, f. 4), stated by De Fleury to be copied from ivories at Munich are copies of metal chafings upon the splendid Gospels of St. Emmeran, given by Charles the Bald to Ratisbonne, now in the Munich Library.

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* * For an account of the chief English Collections the reader is referred to the Appendix of Mr. Maekell's Description of the Ivories, Ancient and Mediæval, in the South Kensington Museum, London, 1872. Besides the private Collections of the Rev. W. Sneyd and that of Mr. Douce (now broken up), to which he has alluded on p. 175, there are a number of others, the owners of some of which have kindly allowed fidèle copies to be made of several of their articles. Reference in this Catalogue is alone made to such fidèle copies. Many of these gentlemen contributed specimens to the Exhibition of Ivory Carvings at the Rooms of the Archaeological Institute on the 5th June 1863. (See Journ. Arch. Inst. xx. p. 367, where their names are recorded.)

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